

# Collier's

THE NATIONAL WEEKLY



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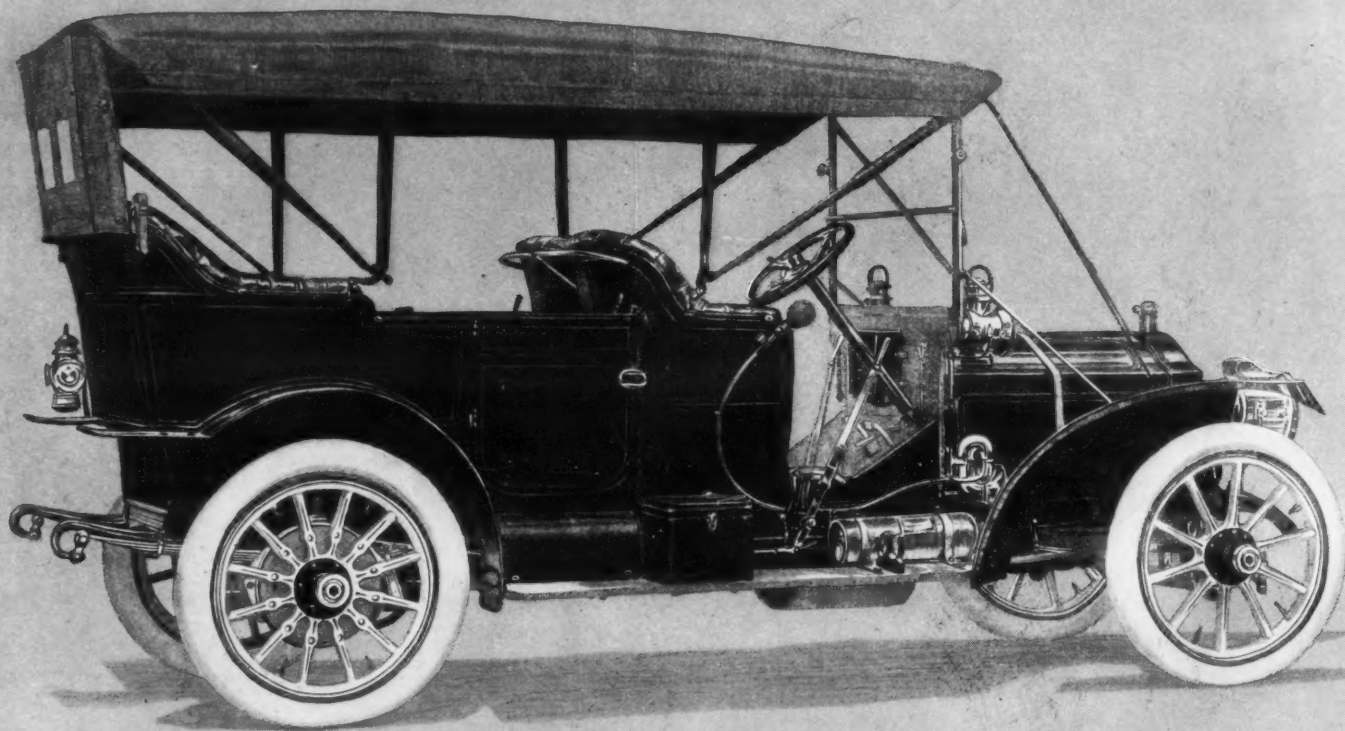
AGREEABLE REFLECTIONS

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Charles Dana Gibson's Work  
in Black and White and in Colors  
Will Appear Exclusively  
in Collier's

# Packard

"THIRTY"  
1909



Touring Car with Packard Special Cape Cart Top



Packard Motor Car Company  
Detroit, Michigan

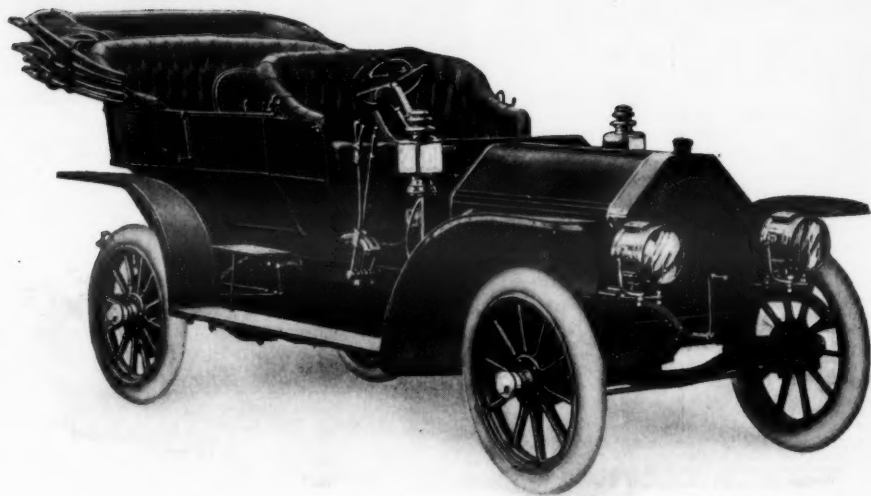
# Glide

1909  
Model "G"  
Special  
**\$2500**

Cars equipped with side lamps, tail light, horn, coat rail and tool kit.

## Extras: Touring Car or Roadster

Bosch High Tension Magneto, making double ignition system **\$150**  
Fine Pantasote Top, with side joints and straps. . . . . **\$100**  
9-Inch Rushmore Searchlights, with generator. . . . . **\$ 50**



## Don't Pay Too Much or Too Little — A Standard American Car Should Sell for a Standard Price

**E**XTRAVAGANT claims are made for the *very low-priced car*.  
—Extravagant claims are made for the *very high-priced car*.  
—Between the two you will find THE GLIDE—and the *right price*.  
—A full dollar of automobile *value* for every dollar of *price*.  
—The *very low-priced* may be a *very good car* for the *price*, but it is *absurd* to consider its *claims* to rank with the *best car*.  
—For at its price you must sacrifice *two or more inches of road clearance—vital* when *touring*.  
—You must sacrifice *ten to twenty inches of wheel base—and the equivalent in comfort*. On the other hand—  
—The *very high-priced* may be a *very good car*; indeed it may

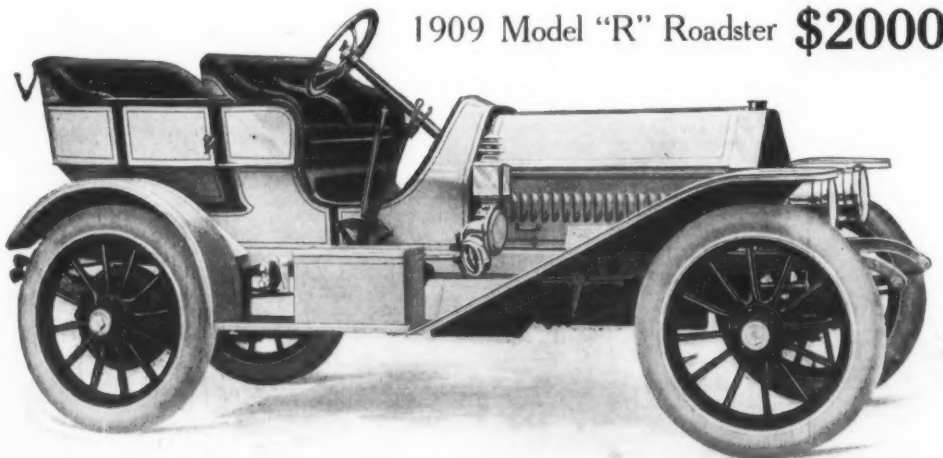
be as good as THE GLIDE. "It costs enough—it ought to be."  
—But for every *dollar* of automobile value that it gives—you pay another dollar for—*extravagant methods*. You pay other extra dollars for *bills* incurred in *expensive track races*, which is *sport*, not *business*. They *have never* and *can never* aid in the development of the *all-purpose touring car* you wish to buy.  
—The *Glide* is this *all-purpose touring car*, perfected *beyond* the point of *experiment*.  
—There are no apologies to be made for the price of the *Glide*, \$2,500. This price is represented by \$2,500 of automobile value.  
—You cannot get as much for less. You cannot get more for twice.

## Let Us Reason Together

—The *Glide* motor, 4 cylinders, cast separately, develops 45 *actual* horsepower, not *theoretical*. A combination *never* found in the *very low-priced cars*. The *Glide* price makes them possible.  
—We manufacture our own axles from our own design and they never break, wear out or cause trouble. We make our own selective sliding gear type transmission. The gears are 1½-inch face, of the very best steel properly tempered.  
—The ideal mounting for any engine is that which does away with *vibration*. The *Glide* power plant is mounted on a sub-frame so placed and braced as to *eliminate all vibration* even at high speed.  
—Such a feature cannot be "thrown in"—it must be *built in*—made an *integral part* of the car. The *Glide* price makes this possible.  
—The *Glide* is built and tested for power, speed and reliability. The power plant of the *Glide* and its properly proportioned driving gear make it the greatest hill climber in the world today.  
—The selective type of transmission is standard—as used in the *Glide* it differs in one *important particular*.  
—Our own improvement makes it impossible to start with a neck-breaking jerk (how often you have noticed fine cars start that way), it is impossible to stop with a shock.  
—*Glide* transmission changes quickly, yet there is a *gradually increasing or diminishing momentum* in starting or stopping, which helps to make the *Glide* what its name implies.  
—Can you get such a feature "thrown in"? The *features* of the *Glide* are all built in—integral parts of the car such as—  
—The long, finely tempered, vanadium steel springs, affording the maximum of comfort and further emphasizing the name *Glide*.

—The bevel driving gear on its special bearings.  
—The floating type of axles.  
—The entire absence of loose keys.  
—The improved type of multiple disc clutch.  
—The double hinged hood.  
—The 120-inch wheel base of the touring car.  
—The 106-inch wheel base of the roadster.  
—The roomy tonneau—luxuriously upholstered—seating seven—touring car.  
—The double brake system—internal expanding and external contracting. Brake drum 16 inches in diameter—3-inch face.  
—From crank handle to tail light, the *Glide* is built to give full value at the price—\$2,500. No sum of money will buy a more serviceable, more thoroughly tested or more satisfactory touring car.  
No car exceeds in beauty the graceful lines of the *Glide*.  
—Previously formed notions defeat the impartial selection of the best car.  
—Do not pay too little in the first cost.  
—Do not pay too much in the first cost.  
—Buy a car which represents full value—and which gives you *all* you want in a car.  
—Constant level oiling system, eliminating piping and automatically maintaining lubricating oil at the proper level in crank case. You have this satisfaction, you can never over-oil.  
—Five Main Bearings for Crank Shaft, which preserve absolute perfect alignment to the shaft and prevent breakage.

—The expansion of one cylinder does not affect the other. The valves do not heat each other and the motor is easier to cool.  
—Absolutely nothing cheap or slighted in its make-up. It is a top-notch. It is designed by an engineering department that has made eminently good.  
—*Glide* cars have less weight per cylinder area than any other stock car and yet weight is so scientifically distributed as to give ample allowance for safety element.  
—Timken Roller Bearings of ample size on all journals—they wear longest, can be adjusted and therefore are superior.  
—All parts are made in our own factory, the motor excepted.  
—We machine-cut and harden our own gears.  
—The Rutenber motor long held the *world's record* of 1,094 3-16 miles in 24 hours, proving the *maximum* of power—absolutely *perfect* carburetion and *indisputable* mechanical efficiency.  
—Only one universal joint of our own design manufactured in our own shop. They are made from drop forgings that do not wear out, break or cause trouble.  
Tires 34 x 4½ on the touring car; 36 x 4 on the roadster. Our cars are easy on the tires because they do not over-hang the rear axle and further because the tires are of ample dimensions to carry the car and the load the tires are intended to work under. In making the comparison of prices for cars, don't over-look their equipment.  
Roadster speed, 2 to 60 miles per hour with regular gear ratio. Faster with special gear.  
Standard color: Touring Car—Rich Dark Green Body, Cream Running Gear. Roadster—Special Automobile Gray Body, Red Running Gear; other colors at the option of the purchaser.



1909 Model "R" Roadster **\$2000**

The *Glide* may be seen at many agencies. Our descriptive literature will interest you.  
Remember that at its price the *Glide* is a startling innovation. Much detailed information of great economic interest to the prospective buyer is contained in our free literature. May we have your name and address, please, today?

Established 1882. Incorporated 1893.  
Remember the price, Touring Car, \$2500. No more no less.  
Remember the price, Roadster, \$2000. No more no less.  
Terms, cash with order, \$250, balance on delivery.  
We will extend agency contracts for 1909 in unoccupied territory.

## The Bartholomew Co.

(Standard Manufacturers A. M. C. M. A.)

602 Glide Street, Peoria, Illinois

PHILADELPHIA, PA.—O. Y. Bartholomew, 229 South Second Street  
BOSTON, MASS.—Crown Motor Car Co., Motor Mart  
NEW YORK CITY—Geo. J. Scott Motor Co., 1720 Broadway  
NEW ORLEANS, LA.—Glide Motor Car Co., 327 Baronne Street  
FARGO, N. D.—D. B. Rea  
MINNEAPOLIS, MINN.—H. G. Goosman, The Motor Inn, 1023 1st Ave. So.  
FOREIGN REPRESENTATIVE—P. Aubeck, 2 and 4 Stone St., New York

## AGENTS WANTED

**BETTER THAN HOOKS, CLASPS, OR SNAPS.** Wilson's Placket Fasteners. Easy attach, lock tight, quickly attached, invisible, rust proof, 3 colors, 15c doz. postpaid; big discount to men and women agents. Sell 50 doz. a day. Outfit 15c. Write Novelty Selling Co., Spencer, Mass.

**AGENTS MAKE SPLENDID MONEY** Selling our new styles Mexican and Swiss embroidered waists, dress patterns, silk shawls, etc. Catalogue free. National Importing Co., Desk C, 699 Broadway, New York.

**AGENTS, MALE OR FEMALE, MAKE ALL** kinds of money selling my Pongee Swiss Embroidered Waist Patterns and Silk Shawls. Big money for you. Cat. mailed on request. Joseph Gluck, Dept. E, 621 B way, N. Y. City.

**AGENTS, PORTRAITS 35c. FRAMES 15c.** stereoscope 35c, views 1c, portrait pillow tops 35c, English Art Plates \$1.00. 30 days' credit. Samples and free catalog. Consolidated Portrait Co., 280-132 W. Adams St., Chicago.

**PATENTED KEROSENE INCANDESCENT** Burner. Attachable to any lamp. Produces 70 candle-power light, saves 50% kerosene; ready seller everywhere; agents protected. F. W. Gottschalk, 99 Chambers St., N. Y.

**EMPLOYED WORKMEN WANTED AS REPRESENTATIVES** to introduce Vance Hand Soap to fellow workmen. Big money can be made on the side. Any reliable man can soon work up an independent business. Send 10c for full size card and particulars. The J. T. Robertson Co., Box C, Manchester, Conn.

**INSTANT SUCCESS POSITIVE. CONDUCTING** sales parties for America's latest improved health dress shoes; everyone buys—profit possibilities unlimited. Marvel Shoe Co., E. Summer Street, Boston, Mass.

**AGENTS—NEW AUTOMATIC CURRYCOMB.** Indispensable—makes its own demand. First applicants control unlimited sales. Large profits. Trial without risk. Write Clean Comb Co., Dept. C, Racine, Wis.

**AGENTS MAKE BIG MONEY MONTHLY.** Metal Combination Rolling Pin—nine useful articles for the kitchen combined in one. Lightning seller. Sample free. Forshaw Manufacturing Co., Box 226, Dayton, Ohio.

**AGENTS LOOK! WOMEN AND MEN.** Just added 4 new big sellers. Rockford, Ill. agent worked 3 days, then ordered 100 doz. Particulars and premium offer free. Fair Mfg. Co., Box 84, Racine, Wis.

**AGENTS. GOOD MONEY EASILY MADE** selling our 14 new patented articles. Each one a necessity to every woman and a rapid seller. No expense. Sample free. A. M. Young & Co., 460 Howard Bldg., Chicago.

**AGENTS WANTED IN EVERY COUNTY** to sell the Transparent Handle Pocket Knife. Good commission paid. Immense profits earned. Write for terms. Novelty Cutlery Company, No. 40 Bar St., Canton, O.

**AGENTS—MAKE BIG MONEY TAKING SUBSCRIPTIONS** to "Popular Electricity," the new illustrated magazine. Nearly everyone is interested in electricity, and this magazine is written so they can understand it. You can secure subscriptions simply by showing people the magazine. Send for sample copy and full particulars. Popular Electricity Pub. Co., 1270 Monmouth Bldg., Chicago.

**AGENTS MAKE LARGE MONEY HANDLING** any of these new patented articles—Hame Fastener, Key-Lock, Sunnier Hair, Sander's Hair, etc. Sample free for particulars. U. S. B., 602 Baltimore Building, Chicago.

**AGENTS CAN MAKE BIG MONEY SELLING** our fine line of fancy goods, silk shawls, embroidered waist and dress patterns. Catalogue and samples free. Liberal credit given. Schwartz Importing Company, Dept. D, St. Louis, Mo.

**AGENTS: OUR BIG CHRISTMAS MONEY-MAKERS.** Just out, are wonders. Attractive assortments of perfumes, cold cream, sachet, soaps, etc., with appropriate premiums, have the flash that gets the money. 1 to 6 sales in nearly every house. 100% to 300% profit. You can't beat it. Deal with manufacturer and save money. Holiday rush now on. Each day's delay means money lost. Write at once and secure your territory. Davis Soap Co., 22 Union Park Ct., Chicago.

**AGENTS: YOU SHOULD SELL "TAFFETA LORAIN"** Petticoats. As manufacturers we can assist you to quickly build up a lucrative business in your locality. Write us. Montrose Mfg. Co., Box 2584, Boston, Mass.

**BOOKMEN AND ALL AGENTS—INVESTIGATE!** "Hearst's" new book on children's diseases, a volume to which everybody responds. Over 100,000 already sold. Great for villages and farms as well as cities. A peep into its magic pages sells the book. Get your easy money and get it quick. Write. Chapple Publishing Co., N. Y. City.

**BE LOCAL SALES AGENT FOR "JUNIOR"** Typewriter—first practical, workable, standard key board, two-hand action, never sold for less than \$15. 100% profit—easy sales. Easily carried about. Write Dept. 129, Junior Typewriter Co., 331 Broadway, New York.

**NEW LIGHT, INCANDESCENT KEROSENE** oil burner. Fits any lamp, gives 3 times light, costs 1-6 oil, 1-5 gas, 1-10 electricity. Everyone likes it. Agents wanted. Send for booklet and price list No. 2. U. S. A. Light Co., Springfield, Mass.

**AGENTS: A NEW INVENTION, CLING-TIGHT** storm apron; holds lap & e around you; keeps wind and water out; perfect freedom for hand and feet to drive an auto; put on or off instantly. Sent on approval. Beebe-Elliott Company, Racine, Wis.

**AGENTS GO FOR WONDERFUL NEW CRAZE** "Self-Identifying" Window Signs. Big money, easy sale, sample free. Kaytore Manufacturing Company, Robinson, Mass.

**HIGH GRADE SALESMEN TO CALL ON PHYSICIANS.** Commission basis or guaranteed weekly advance after 60 days trial on commission. Choice territory now open. Wm. Wood & Co., 51 Fifth Ave., New York.

**ACTIVE AGENTS MAKE BIG MONEY SELLING** new "Contract" Kerosene Mantle Lamp. Patented and made in America. Perfectly constructed; no solder to melt. Superior to all others. Only practical Kerosene Mantle Lamp. Most economical; saves its cost in three months. Easy seller. Write for terms. "Contract," Y Street, Cincinnati, Ohio.

**"ALADDIN" THE WONDERFUL LAMP—** Produces gas from kerosene. Burns mantle. Revolutionizes lighting methods. Immense possibilities. Agents wanted. Mantle Lamp Company, Dept. A, Chicago.

**PHOTO PILLOW TOPS, PORTRAITS, FRAMES,** Sheet Pictures, etc., at lowest prices. 30 days' credit. Catalog and sample free. Experience unnecessary. County Portrait Co., 82 Potomac Ave., Chicago, Ill.

**AGENTS MAKE 500 PER CENT. SELLING** "Novelty Sign Cards." Window Letters and Characters. Signs. Merchants buy in quantities. 800 varieties. Cat. free. Sullivan Co., Dept. G, 405 W. Van Buren St., Chicago.

**WE WISH TO OBTAIN IN YOUR LOCALITY** a Secretary for The White Travel Clubs. Requires men or women of education and culture. Highly remunerative. Address H. C. White Co., 43 W. 34th Street, New York.

**MANAGER WANTED IN EVERY CITY AND** county. Handle best paying business known, legitimate, new, exclusive control; no insurance or book carrying. Address Phoenix Co., 37 West 26th St., New York.

**AGENTS MAKE BIG MONEY SELLING OUR** new sign letters for office windows, store fronts, and glass signs. Easily put on. Write for free sample and particulars. Metallic Sign Letter Co., 66 N. Clark Street, Chicago, Ill.

## FOR THE HOME

**A GYMNASIUM IN YOUR OWN HOME AT** 1-5th the cost of regular apparatus. 6 different devices. Used separately or together. Removed without trouble. Write for catalog. J. Willig, 22 S. Sangamon St., Chicago.

**"HOW TO KEEP A GOOD GRIP ON YOUR** Health." Ask for book 16. Thompson of Worcester, Worcester, Mass.

## BIRDS, POULTRY, DOGS, and PETS

**GREAT LAYERS, POOR LAYERS, COCKS** that will breed layers, picked unerringly by the Hogan System of Selection. Tested 14 years at California State Experiment Station. Proofs free, or send \$2 (and promise to keep the knowledge to yourself) for 1908 edition. Walter Hogan Co., 36 National Bank Building, Fergus Falls, Minn.

**HUNGARIAN AND ENGLISH PARTRIDGES,** Pheasants, Hungarian Hares; Deer, Quail, Faney Pheasants, ornamental waterfowl and live wild animals. Write for price list. Wenz & MacKensen, Dept. L, Yardley, Pa.

# SMALL ADVERTISEMENTS CLASSIFIED

## CHRISTMAS GIFTS.

On this page are many attractive offers for Holiday time. Every one is genuine or it could not be on this page. Write these advertisers. Their offers are money savers.

## CHRISTMAS GIFTS

**WATCHES AND SPECIALTIES IN JEWELRY** made by my mechanical director for many years. Assurance of getting full value, as though you sent an expert in the line to Lester Cerf, 47-49 Maiden Lane, New York.

**ONE DOLLAR BRINGS IT. HOPE MUSIC** Stand, Case and Music Photo (Patented). Price \$3.00. Balance \$1.00 monthly; money returned if not satisfactory. Hope Music Stand Co., Mashapung St., Prov., R. I.

**PLAYER PIANOS, \$285 FOR THE BEST MADE.** Pay no more. Same for which others ask \$500. Write today for catalogue, and let us convince you we do not believe in exorbitant profits. Adam Schulz, Brooklyn, N. Y.

**FURS MAKE BEST HOLIDAY PRESENTS.** 12 years' reputation behind us. Goods sent on approval. Lowest prices on Mink and Lynx. Specialists: Blue Wolf sets, \$18; Squirrel, \$12. Catalogue sent. E. Tobias, Evanston, Ill.

## HIGH-GRADE SALESMEN

**BIG MONEY MADE SELLING AND APPOINTING** agents to sell Hydro Carbon Lighting Systems. Our demonstrating system makes failure impossible. Wanted—a good man in every village and city in the world. Security Light & Tank Co., 169 S. Jefferson St., Chicago.

**THE SECURITY CHECK PROTECTOR IS A** remarkable seller. Prints "Not Over Five \$38" up to \$2000. Sells \$2.50. Salesman's profit 100%. Strong Bank recommendations. Security Mfg. Co., 250 Dearborn St., Chicago.

**IF YOU ARE INTERESTED IN SUCCESS, OR** in building up your business, or in boosting your earning power or ability, write for our 32-page beautifully illustrated book dealing with the success problem. It tells how many thousands of other men have helped themselves to big success. Just send a postal card today. The Sheldon School, 1490 Republic Building, Chicago.

**SALESMEN FOR HIGH CLASS USED AUTO-**mobiles, all prices; cars rebuilt and made like new by manufacturers; high commissions; great opportunity. Auto Clearing House, 204 Michigan Ave., Chicago.

**SIDE LINE MEN: MAKE \$1 EACH SALE.** Half dozen sure sales in smallest towns. After supper work with dealers that helps regular line. "American Paint and Oil Dealer," St. Louis, Mo.

**KE-PA-GO-IN TIRES FOR DISCRIMINATING** buyers. No skidding—no punctures—no troubles. They keep going. Liberate your imagination to good salesmen. Beebe-Elliott Company, Racine, Wis.

## HELP WANTED

**WANTED. AGENTS TO SOLICIT ORDERS** for Made-to-Measure Underwear. Those taking orders for Custom Shirts and Clothes preferred. We also manufacture hosiery. Textile Mfg. Co., 261 E. Division Street, Chicago.

**YOUNG MEN TO PREPARE FOR EXAM. FOR** Railway Mail, other Govt. Positions. Superior instruction by mail. Estab. 14 yrs. Thousands of successful students. Questions and "How to Get Positions" sent free. Inter-State Schools, 100 Iowa Ave., Cedar Rapids, Iowa.

**LEARN TO WRITE SHORTHAND BY MAIL.** Expert instruction. Quality to earn a big salary as stenographer. Send for free book, "Pro-reach in Shorthand." The Shorthand School, Dept. 19, 90 Wabash Ave., Chicago.

**WANTED—RAILWAY MAIL CLERKS.** Customs Clerks, Clerks at Washington. Excellent salaries paid. No "playoffs." Many examinations coming soon. Common education sufficient. Write for free literature. Franklin Institute, Dept. A91, Rochester, N. Y.

## PATENTS

**PATENTS THAT PROTECT. OUR THREE** books for inventors mailed on receipt of six cents stamps. R. S. & A. B. Lacey, Rooms 19 to 29 Pacific Bldg., Washington, D. C. Established 1869.

**BALDWIN & WIGHT, 925 GRANT PLACE,** Washington, D. C. Patents and Trade-Marks. Refer by permission to clients of 20 years' standing. Send for booklet and list of patents secured by us. Est. 1859.

**H. W. T. JENNER, PATENT ATTORNEY AND** Mechanical Expert, 816 F Street, Washington, D. C. Established 1883. I make an investigation and report if patent can be had and the exact cost. Send for full information.

**PATENTS, BOOKS FREE. RATES REASON-**able. Highest references. Best services. I procure patents that protect. Watson E. Coleman, Washington, D. C.

**MASON, FENWICK & LAWRENCE, PATENT** Lawyers, Washington, D. C. Bay B. Est'd 47 years. Booklet free. Highest references. Best service. Terms moderate. Be careful in selecting an attorney. Write us.

## TYPEWRITERS, OFFICE SUPPLIES

**REBUILT TYPEWRITERS—REMINGTONS,** \$15 and up; Smith Premiers, \$18 up; Densmore, \$12 up; Yost, \$14. All in perfect condition, will last for years. Plummer & Williams, 901-143 Van Buren St., Chicago.

**REBUILT TYPEWRITERS OF ALL MAKES** from \$25 to \$75. Over 1,000 from which to select. See them before ordering. Branches in all large cities. Full information sent on request. A. W. M. Co., 345 Broadway, New York.

**I DO NOT SELL SECOND HAND TYPE-**writers. I rebuild all makes in my own factory, same as new, at slight advance over second hand prices. If you want a real typewriter, not second hand junk, at a big saving, write me to-day. Grady, the Typewriter Man, 29 Dearborn Street, Chicago.

## OF INTEREST TO MEN

**FOR 50 CENTS WE WILL SEND YOU AN** Imperial Safety Razor, Silver Plated, with 7 blades, in handsome Leatherette Box, equal to any \$5 set. Agents wanted. Imperial Sales Co., Dept. M, 322 7th Ave., N. Y. City.

**THE SHARPPOCK HOLDER AND STROP** used on double edge safety razor blades gives and maintains a better than new edge, and trebles their life. Holder, Strop and Dressing, 60 cents. Safety Supply Co., Troy, N. Y.

**WANTED, ALL WHO SHAVE. RAZORS** honed at 12c. Small safety razor blades, single and double edge, resharpened at 25c. Star and Gem safety razor blades, 10c. Illinois Cutlery Co., 156 N. State St., Chicago.

**ALL SAFETY RAZOR BLADES 25c EACH.** Double edged blades a specialty. Sterilize, resharpen, return your blades better than new. Send address for mailing package. Keenedge Co., 238 Keenedge Bldg., Chicago.

## ENGRAVED STATIONERY

**100 HAND ENGRAVED CARDS, 98c. 100** Wedding Invitations complete, \$5.35. High-class business Stationery at equally low prices. Write for samples. Address Tiffany Engraving Co., No. 12 E. Madison St., Chicago.

## PHOTOGRAPHY

**FREE KODAK FILM COUPONS WITH ALL** orders for developing and printing. I make good pictures from poor films. Write for my rates. Homer E. Howry, 606 Carondelet Street, Los Angeles, Cal.

**ENLARGEMENTS FOR CHRISTMAS GIFTS** and Den Decorations. Special—Two 8 x 10 Enlargements for 75c with order. Regular Price List for 25c stamp. Robert C. Johnston, Expert-Photo-Finishing, Wilkes-Barre, Pa.

**MONEY SAVED ON CHRISTMAS GIFTS.** Kodaks and Cameras of all kinds at greatly reduced prices. Get our Bargain List (free) before buying. National Specialty Co., 49 West 28th Street, New York City.

**FILMS DEVELOPED, 10c. PER ROLL: ALL** sizes. Velox Prints, Brownies, 3c; 3 1/2 x 4 1/2, 4c; 4 x 5, 5c. Send two negatives, we print them free as a sample of our work; we are specialists, and give you better results than you ever had. Cole & Co., Asbury Park, N. J.

## BUSINESS OPPORTUNITIES

**START A DIVIDEND PAYING BUSINESS** for yourself, placing "Premium" machines. No soliciting, no work. Large profit with small capital (\$11.00). Premium Vending Co., Lewis Bk., Pittsburgh, Pa.

**START A COLLECTION AGENCY. BIG** money, unlimited field, no capital needed. We teach you the secrets of collecting money and how to start spare time. Write today for free pointers and new plan. American Collection Service, 51 State Street, Detroit, Mich.

**ESTABLISH A GENERAL AGENCY IN YOUR** locality. We have a shoe that sells on sight. Every man and woman a possible customer. Write today. Kushion Komfort Shoe Co., Dept. W-12, Boston, Mass.

**BUSINESS BOOK FREE: TELLS HOW YOU** can secure the actual working plans, money-making systems, schemes and short cuts of 112 great, big business men—to increase your salary—to boost your profits. Write now. System, Dept. C-7, 151-153 Wabash Ave., Chicago.

**FOR SALE, CONTROLLING INTEREST.** Planning mill. Excellent opportunity—\$5,000 to \$15,000 required. Also other profitable Florida investments. W. C. Warrington & Co., Jacksonville, Fla.

**WANTED—MAN WITH SMALL CAPITAL** to take charge of territory for merchandising business; write for particulars. Popo Automatic Merchandising Company, Corn Exchange Bank Building, Chicago.

**AN ESTABLISHED MACHINE TOOL ENTER-**prise, producing a machine tool that has revolutionized its line and is protected by patents, owning a new shop, desires capital. An opportunity for the right man. Correspondence solicited. Chandler Planer Co., Ayer, Mass.

**FREE—LAW INSTRUCTIONS. WE TEACH** you Real Estate and Commercial Law. 2 complete lessons in each branch mailed free on request. Chicago Law Publishing House, 60 Orleans Bldg., Chicago.

**WANTED: A REPRESENTATIVE IN NEW** York City, financially responsible, having an established territory with the Heating Department of Department Stores throughout Eastern States, to handle our Electric Radiators. St. Louis Electric Heating Co., St. Louis, Mo.

**\$150 CLEARED IN 30 DAYS ON A \$100** investment is a record established by our Vending Machines. Smaller investment will start you. Can be looked after in your spare time. Write at once for plan. Cullie, Detroit, Mich.

**FOR SALE, CONTROLLING INTEREST IN** one St. Typewriter. High-grade construction; very low price. Let us tell you about it. St. Typewriter Co., 317 Broadway, New York.

**O. I. C. PEANUT MACHINES GET YOU THE** money because they are the simplest and best. If you have \$50 to \$500 write us, we will show you how to double your money. O. I. C., Dept. B, 79 Dearborn St., Chicago.

## CORRESPONDENCE SCHOOLS

**STEAM FITTING TAUGHT BY MAIL** in three months, theory and practice; constant demand for graduates. Write for free catalog. Missouri Steam Fitting School, 308 Olive St., St. Louis, Mo.

## PIANOS, MUSICAL INSTRUMENTS

**WING PIANOS BEST TONED AND MOST** successful. Est'd 40 years. Recent improvements give greatest resonance. Sold direct. No agents. Sent on trial freight paid, first, last and all the time by us—to show our faith in our work. If you want a good piano, you save \$75-\$200. Very easy terms. Slightly used "high-grades," \$75 up, taken in exchange for improved Wing pianos; thoroughly refinished. Send for bargain list. You should have any "Book of Complete Information about Pianos," \$100. N. Y. "World" says "A book of educational value everyone should have." Free for the asking from the old house of Wing & Son, 383-383 W. 13th Street, New York.

**SAVE \$100 TO \$200 BY BUYING A HIGH** grade used Piano. We have at all times an immense stock of good used pianos of best makes. Our list includes 4 Steinway Grand Pianos, 7 Steinway Uprights, 8 Knabe Grands and Uprights, 25 Starr Uprights, and hundreds of miscellaneous pianos. Send for list. We sell everywhere. Jesse French Piano Co., 1111 Olive, St. Louis, Mo.

**BARGAINS IN HIGH-GRADE PIANOS.** Slightly used instruments: 7 Steinways from \$300 up; 6 Webers, \$250 up; 7 Knabes, \$250 up; 3 Chickering's, \$250 up. Good second-hand Uprights, \$100 up. Easy payments. Lyon & Healy, 40 Adams St., Chicago. Write today.

**IVERS & POND PIANOS. INTENDING PUR-**chasers should send for new catalogue, containing half-price pictures and full description of our latest models. Finer pianos musically or more artistic case designs have never been made. Leading piano houses sell them, but where none represents us, we sell direct from Boston, quoting Easy Payment terms and guaranteeing satisfaction, or it returns at our expense. Railway freight both ways. Write us today for prices, terms of payment and full information. Ivers & Pond Piano Co., 137 Boylston Street, Boston, Mass.

## OF INTEREST TO WOMEN

**DOMESTIC SCIENCE, HOME STUDY COURSE.** For home-makers, teachers, and well-schooled positions. Ill. 70-page booklet, "Profession of Home Making," free. Am. School of Home Economics, 632 W. 69th St., Chicago.

**LADIES, OUR CATALOGUE EXPLAINS HOW** we teach hairdressing, manicure, facial massage, chiropody in few weeks, mailed free. Write nearest Moler System of Colleges, Chicago, St. Lou. & Cincinnati, New Orleans.

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# Collier's

Saturday, December 5, 1908



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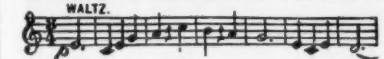
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It takes but one trial to prove that six pairs of "Holeproof" are the best sox that \$1.50 will buy.

We knit our sox with 3-ply yarn, which is doubled to 6-ply in heel and toe. Yet these parts are not stiff, for our yarn is extra soft. We could buy coarse yarn for less than half what we pay, but the sox would be uncomfortable.

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# Editorial Bulletin

Saturday, December 5, 1908

## The Christmas Collier's

The Christmas Collier's will give the first glimpse of Charles Dana Gibson's work in color. Maxfield Parrish, Frederic Remington, and Jessie Willcox Smith are represented in the same number. There will be ten pages and a cover in color; and there will also be a page of whimsical drawings. The same issue contains a new Sherlock Holmes story, which describes a straight murder mystery of international importance, and tells how Sherlock Holmes solved it. Mycroft, the brother of Sherlock, is one of the characters in the story. Sarah Comstock has a story called "Who Is My Neighbor?" December 12 is the date.

## Gibson in Collier's

The work of Charles Dana Gibson in black and white and in colors will appear exclusively in Collier's. Mr. Gibson is now touring the Middle West and Far West, studying conditions and men. A few of the cities where he has been welcomed are Indianapolis, St. Louis, Kansas City, Emporia, Omaha, Lincoln, Denver, Salt Lake City, Virginia City, Carson City, San Francisco, Portland, Seattle, Minneapolis, Madison, and Chicago.

Speaking of his work in the future, Mr. Gibson said: "I plan to work in two directions equally interesting to me, or, perhaps, I might say in three directions, as my color work will have two branches. Some of it will be done for reproduction and will appear in Collier's Weekly. Then I shall go right ahead with my painting of portraits and shall give, perhaps, half of my time for the whole future to that work. It has taken a very strong and permanent hold of me, and I feel that I have mastered at least the grammar of it. At the same time, my interest in black and white has never flagged, and I never expect it to. When I take it up again in Collier's, in a few weeks, it will doubtless be somewhat affected by my trip abroad and by this trip that I am now making through the West and the Northwest, but I shall always wish to express in that medium a certain side of life that interests me intensely—what might be called, perhaps, the observation of human nature in detail, the minor incidents, the satire, the special traits of character. Now, a man can no more express these things in oil than he could express in black and white the intricate shadings and values by which woman's hair shades into her forehead, or the gradations of value from the cheek to the neck, or the quality of the complexion. A few years ago I decided that I was unwilling to go through my life expressing only half of my interest. I knew that a new and difficult art could not be mastered while I was immersed in the same life and the same work that I had so long known. Therefore I broke away from my black and white for the time being, and from my environment, and went abroad to stay until I had learned the rudiments, at least, of the new medium. I worked as intensely as it was in me to work at the problems of oil while studying the great masters of portrait painting in Spain, Italy, Holland, France, Germany, and England. I feel now that I have mastered the alphabet and that I can go on expressing myself more fully and more satisfactorily every year. Each of these arts is made more satisfying by the fact that it is supplemented, and that, therefore, I can feel that I am not leaving unexpressed a large part of the things in the world which interest me most."

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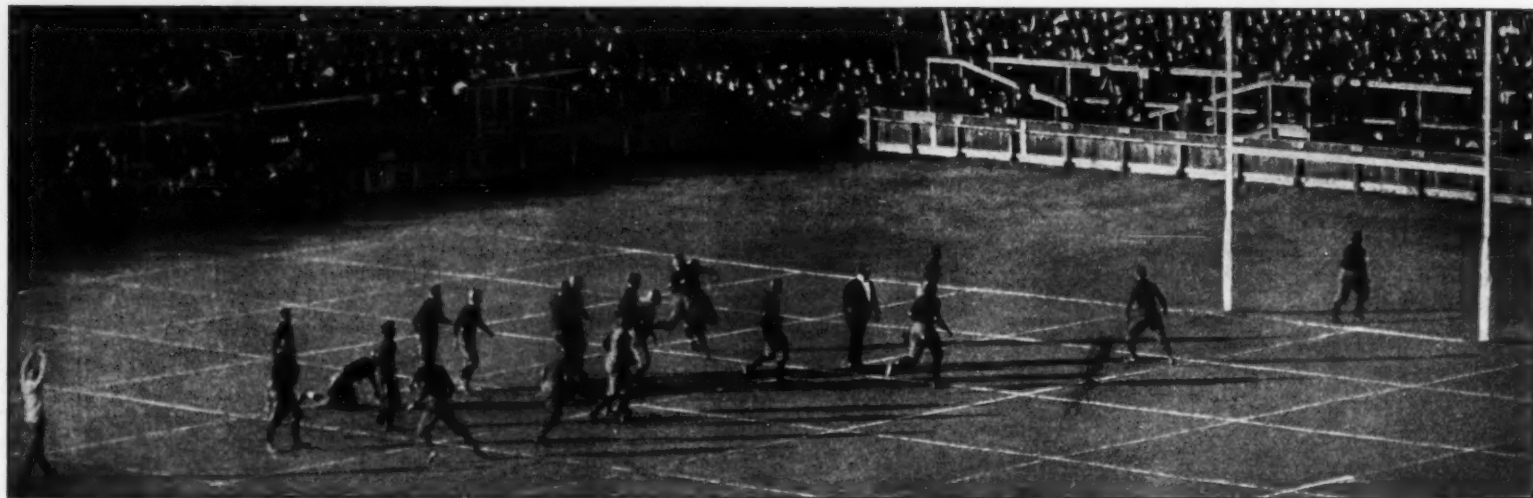
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Harvard defeating Yale on November 21 at New Haven. White of Harvard is scooting around Yale's right end for one of the series of gains that landed the ball on Yale's 25-yard line and gave Kennard his chance to kick the field goal that won the game



Kennard of Harvard kicking a goal from Yale's 25-yard line. He was put into the game, the moment before, for the sole purpose of making a field goal



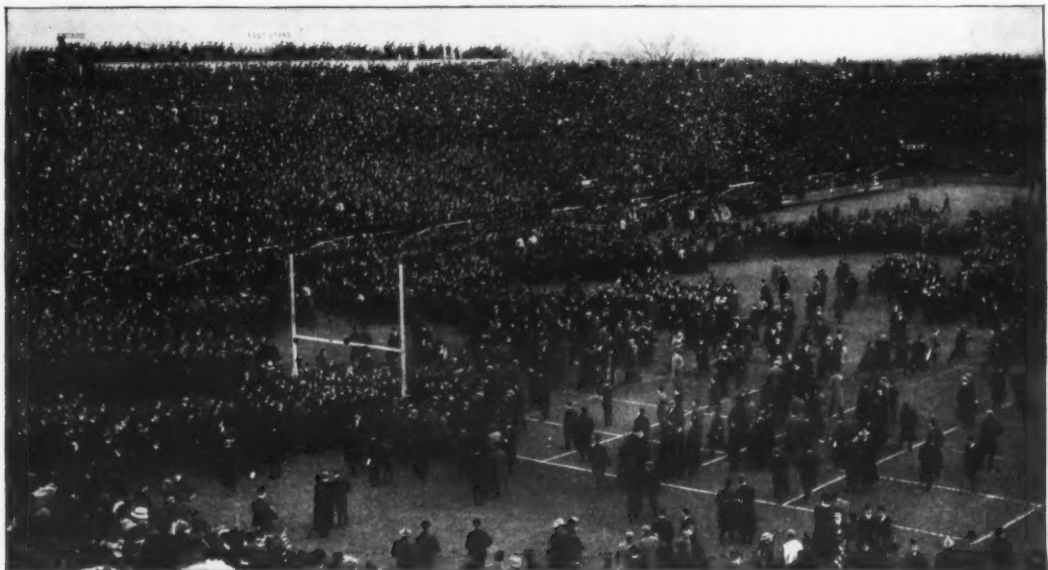
Harvard and Yale lining up. The two elevens were closely matched—Yale excelling in punting and Harvard in rushing



Deadheads who climbed—overlooking Yale Field



Going home after the game—cars and autos loaded to the gunwales



Harvard's human serpent—the triumphant Cambridge men dance the snake dance of victory on Yale Field and hurl their derbies over the southern goal

## HARVARD CONQUERS YALE IN FOOTBALL BATTLE



# Collier's

## The National Weekly



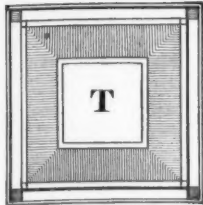
P. F. COLLIER & SON, Publishers

Peter Fenelon Collier—Robert J. Collier, 416-424 West Thirteenth Street

NEW YORK

December 5, 1908

### Progress



THE PUBLICATION of the party contributions is a moral milestone. The last campaign was conducted on a higher plane than any other in the country's history. This country, in its national affairs, leans to party government; no third party has ever made conspicuous headway or held the balance of power—the Independence League, with a well-known Georgian as its candidate for Vice-President, got eighty-three votes in Georgia—fewer than the number of Mr. GRAVES's personal friends. Whatever, therefore, raises party organizations to higher moral planes is good. The publication of contributions, voluntary, because no national law requires it, epitomizes many a moral parasang. A conscientious President need no longer fear to be alone with his campaign treasurer lest he be told who—now concerned with executive decisions—contributed; he can pick up each morning's paper without fear of life insurance investigations or any embarrassing revelation. A campaign treasurer can fill his office with dignity and self-respect; he need no longer be a fat-fryer dealing in implied promises and threats. A campaign manager is no longer in the disagreeable and suspicious position of one who must receive and disburse large and indefinite sums of money—without auditing. We have gone far.

### Criticism

THESE ARE SENTENCES which the New York "Sun" has printed at various times about the contemporary President of the United States:

"... He has not displayed any physical degeneration. It would be inexact and unscientific to classify him as a mattoid or a paranoiac. He is technically an automaniac. That is, the delusion under which he labors is infinitely more acute and severe than that of the true megalomania. . . . Some superficial observers have diagnosed it as acute megalomania; it is something allied, perhaps, in its incipience and decipience with that, but different from it or any other known form of mental peculiarity."

"... Friendless and hopeless, a virtual outcast from his party, derided by the South and West, which long looked on him with unreasoning reverence, and justly detested by the East."

"He can not brace himself to tell the truth at this crisis and confess that his inexcusable folly has been the cause of the empty treasury. . . . He sits in criminal silence."

"He sits among the ruins of his administration and of his party, conscious that he has ruined both."

The following paragraphs were divided in time from the foregoing by a long interval:

"Can any person skilled in the psychologic indications read this pretentious diatribe" (one of the President's messages) "without perceiving that its legitimate place is rather in the inwards of a carefully framed hypothetical question addressed to experts? . . ."

"... The wide swath of destruction which his folly and his insane propensities precipitated. . . ."

"... The perpetual political and economic St. Vitus's dance which he has led."

"... He has produced a panic, shattered the foundations of credit, brought widespread financial disaster."

The first four paragraphs referred to GROVER CLEVELAND; the second four to THEODORE ROOSEVELT. Some of the "Sun's" references to Mr. CLEVELAND's physical characteristics, and its imputations to him of mental and moral infirmity, are rather too brutal to reproduce. Doubtless, Mr. ROOSEVELT will yet live long enough for the "Sun" to pay him respect.

### One Achievement

MAKING THIS A MORE homogeneous nation is, among the achievements of President ROOSEVELT, one of the greatest and the one which most depended on the accident of his personality. It has come about through his abounding vitality, the strength and variety of his human sympathies. Quite apart from personal contact with him, by reason of his public utterances on morals, manners, and a wide extent of subjects far apart from the business of the Presidency, many kinds of people have felt the strength of his encouragement and the stimulus of his interest. More than any other man, he has loosed the collar of partizan loyalty. If he had been the recent candidate for President, the Solid South would have ceased to exist. He has made a Confederate soldier Secretary of War. His letter about TAFT's religion contained nothing new for the broad-minded; but thousands who believe

in him will accept his message that bigotry is wrong, and ten years hence the amount of suspicion and harsh feeling among men will be less by reason of one episode in ROOSEVELT's Administration. This sort of service, in its broadest aspects, is especially useful in a country whose national character must finally be determined by a fusion of different races and creeds.

### Decency

SENATOR FORAKER will do better not to disturb the ceremonies of his reputation. A letter of recommendation and exculpation from his former employers can hardly avail him. Is any canon of legal ethics so loose as to listen to explanation about letters from a corporation to a United States Senator in its employ which say "here is another objectionable bill; it needs to be looked after"? Consideration of Mr. FORAKER just now is tempered with sadness and the recollection of his vigor and courage; a period of retirement might even improve his case, but flaunting a candidacy for reelection is not the particular kind of manifestation of courage which will help.

### Where the Money Goes

THE LIQUOR INTERESTS ride the taxation argument hard. "Think deeply," they say to the farmers of Ohio, "before you destroy a large portion of the State's revenue by voting your county dry, and in the end have your taxes doubled." One of the chief charges on public revenue is the support of police and jails. The city of Albany is in Dougherty County, Georgia, which went dry the 1st of January, 1908. The following comparison of the number of arrests for all offenses in that city, without prohibition and with it, has some bearing on the taxation argument:

NUMBER OF ARRESTS					
	1908	1907		1908	1907
January . . . . .	81	117	July . . . . .	45	144
February . . . . .	45	144	August . . . . .	36	135
March . . . . .	63	108	September . . . . .	54	153
April . . . . .	45	126			
May . . . . .	54	117			
June . . . . .	45	135	Total . . . . .	468	1,179

"It pays far better," said the President the other day, "to support the secretary of the Y. M. C. A. in a community than to pay the salary of a policeman."

### Head-Lines

A SUPPOSITITIOUS FRENCH CRITIC is imagined by the New York "Evening Post" as gracefully amused by the Yankee headlines which summon the jaded reader to the article beneath. With the smiling malice of the Gallic essayist he expresses his profound admiration for the genius of those men "who almost automatically will dig the heart out of a 'story' and blazon it before the reader not only with marvelous brevity and meaning, but with appropriateness of characterization. Can you seize, for instance," he asks, "the full relevancy of a rubric like: 'Presbyterian Falls Twenty Feet,' or 'Professor Thrice Married Denies Authenticity of Bible'?" There is really more to the matter than the satire admits. It is a difference of race psychology that is expressed in our always picturesque and often frantic headlines. The English newspaper publishes a four-column article under the heading: "Parliament Convenes." In precisely similar circumstances our daily press introduce their one-column account: "Tillman Brandishes His Pitchfork." The Parisian paper invites the reader with: "Deliberations of the French Academy." "Howells Has Grouch" is the reaction of our more popular dailies on a meeting of the Authors' Club. "Women Typewriters Hand In Their Complaint" would be the sober-hued announcement of English journalism. We would voice the same thought by observing: "Love-Pirates Mutiny." The Continental or English reader is drawn to the total event. If it is the kind of event he cares for, he will read the article whether the proceedings were frenzied or earnestly placid. We care for the specific, unexpected episode, and for that alone. Funeral or Congress of Colonial Dames, song or sermon are alike, if only they come to white heat for a moment and lend themselves to barbed satire or tragic rush or sudden laughter. Our journalism is of the same genius as the street crowd—swiftly mobilized by sudden death or comic ecstasy, and instantaneously fading away when the tragic crux or the point of the jest has come to its wave-crest.

## Handicaps

JUDGE GROSSCUP says the coming issue will be:

"Whether the corporate form of national activity shall remain a mere class possession or will be raised into a truly national possession, taking its place alongside the farms of the country."

This would be a more well-knit and well-balanced nation if the stocks and bonds of the great railroads and industrial corporations were distributed in small holdings among shopkeepers and farmers in the way the French *rentes* are to be found in the stockings of the peasants. The agencies which prevent such widespread distribution in this country are:

1. The loose governmental supervision of the issuing of corporation securities, which permits the words "stocks" and "bonds" to be associated with wildcat frauds and causes suspicion of this form of property on the part of all except that small class whose intelligence and information enable them to discriminate.

2. That failing, both in public sentiment and in law, which permits newspapers to advertise as "stocks" and "bonds" the paper shares of premeditated swindles.

3. The New York Stock Exchange, in the way it is conducted at present, without any more governmental control than is exercised over a private club. Its machinery is used chiefly for the creation of fictitious and fraudulent prices, and for tempting small investors, not to hoard their holdings in the way that makes for stability, but to speculate in them in the way that causes public insecurity and the deterioration of personal character.

## Slumbering Spirits

A POET born three hundred years ago seems no vital influence on the lives which swarm and throb in this young land. This very reason is more cause why we should record that, on December 9, 1608, JOHN MILTON was born in Bread Street, Cheapside, London. With the coming of his tercentenary we are glad to pause for an instant from the contemplation of stocks and tariffs, of Senators and shams, and look back. MILTON's poetry is not of a temper to strike fire in the heart of the modern American; the older generation still clings to its WORDSWORTH and TENNYSON; youth, when it reads poetry at all, finds zest in the up-to-the-minute riming of KIPLING. Meantime the family volume of MILTON gathers dust with other "classics." His scholastic spirit of research, his use of mythological or Biblical characters and scenes, above all his "grand style," do not tend to make him known to a nation busy growing wheat and tunneling mountains. However, "they also serve who only stand and wait." MILTON's spirit is not dead. A fellow poet hailed him:

"Chief of organic numbers!  
Old Scholar of the Spheres!  
Thy spirit never slumbers,  
But rolls about our ears  
For ever and for ever!"

And this is true. MILTON still has his band of followers. Some country parson, some rare introspective lad, a few devoted teachers, still know and revere him. For these we celebrate the three hundredth anniversary of that misunderstood, militant, blind Old Scholar of the Spheres who, in his own darkness, sang of the:

"Holy light! offspring of Heaven first-born."

## A Poet

WHEN CYRANO and his Gascon cadets were hungry, he tossed them a copy of the "Iliad." For meat, he gave the strong men charm and pathos and the heroic mood. And so in this year, which is not proving easy for many, it will bring one sort of relief if readers will betake themselves to the poetry of FRANCIS THOMPSON. Year by year it is making its way with the bookmen of the world, and, more gradually still, with laymen too. A mystic after the ancient order of CRASHAW, THOMPSON starved and fell ill in the approved manner of all the heavenly singers. There is no champagne-and-automobile route running from Charing Cross to Parnassus. Life was poignant to THOMPSON, but it was interpenetrated with the sense of wonder, so that all created things were charged with a subdued glow, and he went along his journey always ready for the person who, soon or late, might give him the revelation. His posthumous poems, such as "In No Strange Land," are bright with a sure light that only faintly flickers in the modern minor poets whose inspiration is derived from reading and an overcultivated melancholy. Representative of THOMPSON's mood and close-packed style are the lines:

"But (when so sad thou canst not sadder)  
Cry: and upon thy so sore loss  
Shall shine the traffic of Jacob's ladder  
Pitched betwixt Heaven and Charing Cross."

## How to Invite Prosperity

JAMES J. HILL says it is not fair to Mr. TAFT to unload upon him the whole burden of bringing back prosperity while the rest of us, with a contented sigh of anxiety relieved, lean back in our rocking-chairs. Industrial prosperity after a panic comes about mainly through a com-

bination of confidence and capital. Mr. TAFT's election has supplied the confidence. About the capital there is no magic. Capital is an accumulation of *unused days' works*. The average man can help best by making last year's overcoat do another winter and giving a little harder day's work for the same money.

## A Real Togo

THIS IS A REAL LETTER written by a real Jap to the Mayor of Vancouver, British Columbia, in which the Jap solicits the privilege, forbidden by the city ordinances, of running his pool-room on Sunday:

"NOVEMBER 11, 1908,

"441 POWELL STREET, VANCOUVER, B. C.

"MR. MAYOR.

"Dear Sir—There are vast number of Japanese who have been gathering to the city of Vancouver from the many different stations toward the winter. After having engaged the hard and toilsome labors, they generally intend to spend the winter in happy and pleasing days by having meetings with their old friends who have been desolated for a long time without the communications from their dear parents and friends in the old country where they have been praying day and night for their great success in this newly discovered land. Nevertheless there are very few places where the local Japanese in this beautiful city of Vancouver where they can have the ideal days to repose their serious humor. On the result of this it has been unavoidable for having so many troubles amongst the local Japanese, by having strong, heavy drinks and by going to the dark Chinese dens where thousands of young men and women have lost all their property and have been cut off from the communications of success and joy for ever.

"Fortunately we have succeeded in establishing an ideal club for the local Japanese and shall play pools at 441 Powell st. where is one of the best locations and part of the Japanese quarter in the city of Vancouver.

"Hereafter, it will be very benefit for all the Japanese if you kindly allow us to play pools on Sundays.

"I beg you to grand this application for above statement.

"I remain,

Yours truly, S. Uno.

"SANZIBERO UNO."

For the enjoyment of Mr. WALLACE IRWIN's "Letters of a Japanese Schoolboy" it is not necessary to realize how completely he has grasped the inverted mental processes and the quaint idiom of the Jap, but that knowledge will add zest to the pleasure of those readers who appreciate Hashimura Togo.

## In a Monarchy

THE OFFICIAL LANGUAGE of the promise which was exacted from the Kaiser by the German people is said to be:

"To exercise more reserve, to interfere less in governmental affairs, to be more careful about his public and private utterances."

It seems to us that to elaborate the analogy on which the point of the editorial depends would be infringing dangerously upon the obvious.

## Living on the Land in Iowa

A FARMER'S WIFE in Ogden, Iowa, has sent this letter to the Des Moines "Capital":

"In September, 1892, sixteen years ago, my husband, then a young Illinois man twenty-six years of age, started northwest to seek a home. In Central Iowa he secured an eighty-acre farm with a three-room cottage and small stable, paying down \$1,000, money he had saved from his wages as farm hand, and giving a mortgage on the land for \$1,800 for five years at eight per cent.

"In the spring of 1893 we were married and came to Iowa to live on this farm. Starting in with two good horses, a plow and harrow, wagon and corn planter, two cows, one dozen chickens, we went to work with a determination to win. The first year we did some tilling, built a cellar, plastered and painted our cottage, bought some machinery, paid our interest, and had \$100 to pay as principal. In the fall of 1895 we purchased another forty acres joining the original eighty, paying \$42.50 an acre, or \$1,700.

"At the close of each year we always pay all of our debts, our taxes and interest, and always have a snug sum to pay as principal, making it a point to pay the cash for everything we buy, so far as possible. . . . Have never run a store bill to exceed ten dollars. It is so much easier to pay for an article when you get it than after it is gone.

"The spring of 1898 found us free from debt with some money on hand, so we bought another 120-acre farm, paying \$45 an acre, which we have paid for by working hard and keeping everlastingly at it. This farm we have always rented out at \$3 and \$3.25 an acre.

"In 1901 we purchased another forty, paying \$70 an acre, which we have paid for by close farming, raising horses, cattle, and hogs to sell, milking from five to eight cows, raising about 200 chickens each year. We have never kept a hired man, preferring to do the work alone. In busy seasons I often help do light work in the field, such as raking hay, plowing with riding plow, and picking corn—work that I find healthful as well as profitable, having never been sick a day. . . .

"In 1905 we purchased another eighty-acre tract, joining the two first named purchases, making us a lovely 200-acre home farm, paying \$70 an acre with no improvements. This farm we have improved by building an addition to our house, a \$1,000 barn, three wells and windmills and other small buildings, besides laying 10,000 tile on the different farms.

"We have been very busy, but yet have found time to make seven trips to Illinois to visit home folks. We do not find it necessary to work on Sundays, as some do, but find it a pleasant recreation to drive to the village church, three miles away, or rest quietly in our own home, reading good books or papers, among them the 'Daily Capital.' We are no misers or spendthrifts, always having plenty to eat and wear. We are contented and happy. . . .

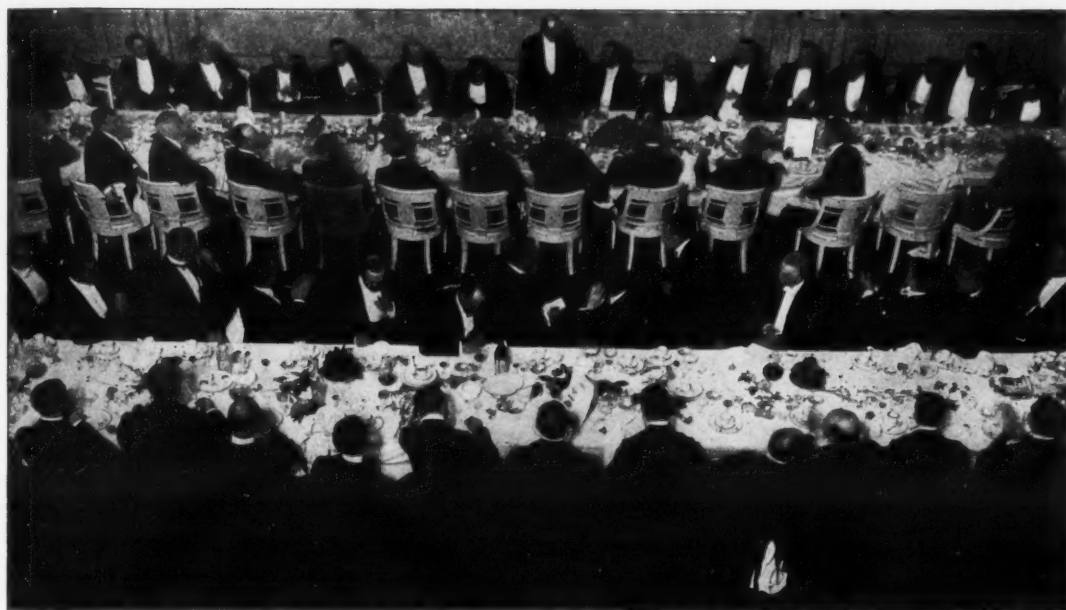
"We are at present preparing to move to a small farm near town to educate our children. I have endeavored to state facts as they occurred to us, hoping some one may be benefited thereby and determined to secure a home, for what two have done surely others may do."

A useful, happy life. This family is attending to its own uplift.



The Committee on Ways and Means, now holding a special hearing on tariff revision, in the new office building of Congress

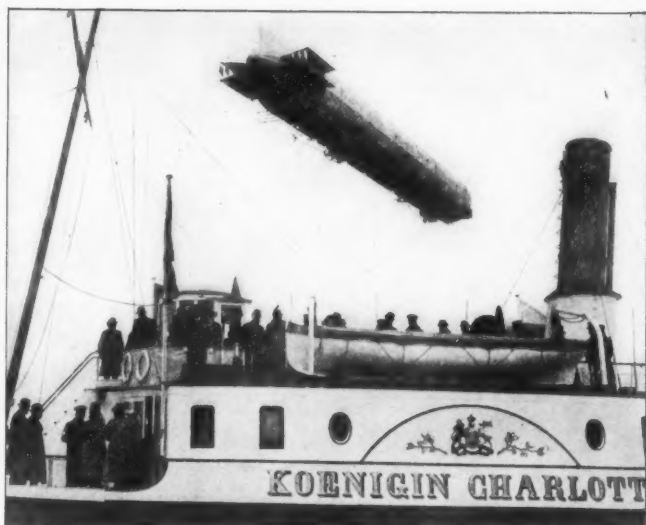
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Wilbur Wright, speaking at the banquet given in his honor by the Aero Club of France



To Charles Perrault, the author of "Cinderella"



Emperor William watching the flight of Count Zeppelin's airship



Indignation meeting to protest against the attempted assassination of Prosecutor Heney



Syracuse making first touchdown in game with Michigan



Grave of Samuel ("Sunset") Cox decorated by letter carriers of the nation

STATESMEN, STATUES, ATHLETES, AND AERONAUTS

# FOR AND AGAINST CANNON

*Expressions of Individual Preference From Many Republican Members of the Next Congress*

COLLIER'S has asked the Republican members of the next Congress to state whether they favor or oppose the reelection of Mr. Cannon as Speaker of the Sixty-first Congress. That Congress will not sit until after the fourth of next March—the present is the short session of the old Congress, and Mr. Cannon holds over. But the next Speakership will be a vital question until it is settled.

In a public showing of hands, such as this is, Mr. Cannon's candidacy makes an appearance of strength which the facts do not warrant. His friends are quick to speak; his partisans, the clique that rules the House with him, the beneficiaries of his favor in past sessions, form a powerful nucleus, but not, after all, any considerable fraction of the whole House. The opposition, on the other hand, is divided among Fowler, Burton, and Smith. A very large number of those who answer COLLIER'S queries, especially new members, prefer not to be quoted until they have actually been seated as members of Congress. We shall print further instalments of these letters later.

"EDITOR COLLIER'S:

"During the campaign just ended I have publicly stated that my choice in Republican caucus for Speaker would be Hon. Theodore Burton of Ohio. In case he was not a candidate, or is not available, I favored some other Republican who had been closely identified with the progressive policies of the Roosevelt Administration. I understand that Mr. Burton expects to be a candidate for the Senate against Senator Foraker. This being the case, I am not at present prepared to say whom I would support in the caucus.

"Yours very truly,

"JOHN J. ESCH,  
"7th District of Wisconsin."

"EDITOR COLLIER'S:

"I certainly think Mr. Cannon ought to be elected Speaker of the House. I have not the time to go into an argument on this matter, but there is a great deal of misapprehension in the country about Mr. Cannon, a large part of it due to the gross misrepresentations which have been made by the press and others in regard to him. He is sincere, thoroughly honest and able, and is just and fair as Speaker. Legislation or failure to legislate is not chargeable wholly to him, as so many suppose, but to the majority in the House.

"Yours very truly,

"SERENO E. PAYNE,

"31st District of New York, Chairman Committee on Ways and Means."

"EDITOR COLLIER'S:

"By all honorable means defeat Cannon. I am glad COLLIER'S has taken up the fight. You may count on my vote and, I believe, upon a majority of the members of Congress from this State.

"Yours truly,

"JOHN M. NELSON,  
"2d District of Wisconsin."

"EDITOR COLLIER'S:

"I am for Cannon. No popgun need apply.

"Sincerely yours,

"C. A. SULLOWAY,  
"1st District of New Hampshire."

"EDITOR COLLIER'S:

"I belong to those members of Congress who love Mr. Cannon for the enemies he has made; namely, the short-haired women and long-haired men and others who have attacked him most unjustly, as I believe.

Very truly,

"RICHARD BARTHOLDT,  
"10th District of Missouri, Chairman Committee on Public Buildings and Grounds."

"EDITOR COLLIER'S:

"I think it would be very unwise to elect anybody Speaker other than Mr. Cannon in the next House. While Mr. Cannon has been abused by your paper and many other papers of the country, yet the abuse has never been deserved and comes mainly through ignorance or prejudice.

Yours very truly,

"JAMES R. MANN,  
"2d District of Illinois, Chairman Committee on Elections No. 1."

"I am much in favor of electing to position of Speaker of the House of Representatives a man who is thoroughly in sympathy with a legislative program along progressive and constructive lines, and who will shape his Congressional committees accordingly. Mr. Cannon, in my opinion, has not represented the best and most advanced thought of the Republican Party in matters affecting the welfare of the people and the country as a whole. He has been an obstacle in the way of much legislation that would have been in the interest of progress and intelligence. He has fought the Appalachian forest reserve bill. He was not in sympathy with legislation providing for clean meats and pure foods. He opposed legislation to encourage agricultural and industrial education. These are but samples of the reactionary policy which Speaker Cannon has pursued. It does not seem to me that the

highest interests of the people, or of the progressive element in the Republican Party, which is committed to the Roosevelt policies of progress, can best be entrusted to the leadership and direction of a man whose past legislative history and apparent tendencies are opposed to wise, beneficial, and progressive legislation. Firmly believing, as I do, that much needed legislation along progressive lines will be retarded by the election of Mr. Cannon as Speaker of the next House of Representatives, I shall vote and work for some other member of the House for this important and responsible position."

[From a public statement made by Congressman C. R. Davis, 3d District of Minnesota, while he was a candidate for reelection.]

"EDITOR COLLIER'S:

"I am glad to give you my opinion on the question. It is that I think no man in the United States is so well qualified for the position of Speaker as Mr. Cannon. He has had thirty-four years of experience as a legislator, during all of which time he has performed his duties as a public officer in a patriotic manner.

"It is conceded that as Chairman of the Committee on Appropriations of the House his work was of as high character as that of any man who ever occupied the place. He guarded the appropriation of the public funds with a vigilance that was commended by all alike, regardless of politics. He came to the Speakership with a knowledge of the duties of the place second to that of no other man in the public service. That he has performed the difficult duties of the office in a manner satisfactory to the membership of the House nobody will deny. That he has more intimate knowledge of the needs of the nation than any other man in the country all unprejudiced people will agree. That he has no motive other than to produce the best results for the people of the nation is conceded on every hand. That he has earned the right to succeed himself by the character of his work in the past is believed by an overwhelming majority of the members of the House. His courteous bearing, his strength of character, and his courage all tend to make him the ideal man for Speaker.

"No man as Speaker can please every one. No man should attempt to. The man who occupies the place as Speaker should always endeavor to do what he knows to be right. He should work in harmony with the House and with the President. Mr. Cannon has done all of this.

"No one questions his integrity or his loyalty to the country. No one doubts his patriotism. He has the confidence of his associates.

"There is no reason, in my judgment, why any person other than Mr. Cannon should be elected Speaker at this time, and there is every reason why no one else should be.

"In private life men are retained in their position and promoted because of their experience, ability, and integrity. The treatment of men in public life should not be different. Merit should be rewarded wherever found, and must be if we hope to get the best results from our public servants.

"Very truly yours, MARTIN B. MADDEN,  
"1st District of Illinois."

"EDITOR COLLIER'S:

"The Iowa delegation will no doubt present the name of Walter I. Smith of this State as a candidate for the Speakership, in which case I will give him my hearty support.

Very truly yours,

"JAMES W. GOOD."

"EDITOR COLLIER'S:

"I am decidedly of the opinion that it is not advisable to elect some one other than Mr. Cannon for the next Speaker.

"I will support him in preference to any other man. He is able, fair, and true, and has a splendid record in the House, and for honesty and good sense has no superior there.

Very truly,  
"AMOS L. ALLEN,  
"1st District of Maine."

"EDITOR COLLIER'S:

"I am very much opposed to it [electing some one other than Mr. Cannon]. I think it would be a great mistake. I think the criticisms directed against Mr. Cannon as Speaker are based upon a misunderstanding of the situation. I know of no one in the new Congress so well qualified to look after the interests of the American people, as the same are touched upon by the American House of Representatives, as the Hon. Joseph G. Cannon. In my judgment he not only will be elected, but he ought to be elected.

"Yours very truly,

"J. S. FASSETT,  
"33d District of New York."

"EDITOR COLLIER'S:

"I favor Hon. Walter I. Smith of Iowa for the Speakership to succeed Mr. Cannon.

"N. E. KENDALL."

"EDITOR COLLIER'S:

"It is my earnest wish that Hon. Joseph G. Cannon be elected Speaker of the House of Representatives

for the Sixty-first Congress. If he is a candidate for reelection he will receive my support.

"Very truly yours,

"J. W. FORDNEY,  
"8th District of Michigan."

"EDITOR COLLIER'S:

"I have no objection whatever to announcing my position upon the Speakership. I am decidedly opposed to the reelection of Mr. Cannon to that office. Mr. Cannon has put himself upon record officially and personally as a member of that faction of the Republican Party which has been opposed generally to the attitude and policies of the present Republican Administration, and to the dominant elements of the party as exhibited at the Chicago Convention. More recently he has taken occasion to declare, in no uncertain tone, that he is opposed to appropriations for the Panama Canal, for the improvement of waterways generally, to the policy of conservation of natural resources, and also to the great forest reserve and reforestation policies of this administration. This latter question is intimately connected with a matter of vital importance, particularly to this portion of the Pacific Coast, namely, irrigation; and I apprehend from his general course of conduct that Mr. Cannon does not look favorably upon Government irrigation, which we, in this section, regard as the greatest event in the course of our material development.

"I am of the opinion that some person more in harmony with the present and forthcoming Republican administrations, with the Taft-Roosevelt policies, with the dominant and progressive elements of the party, and with the great spirit of reform which is pervading the entire country, should occupy the great office of Speaker of the House. Furthermore, there has grown up during this term of Congress throughout the country a feeling that a certain air of dictatorship and intimidation has characterized the proceedings of the Lower House of Congress, and if this is persisted in it will undoubtedly encourage the condition of general unrest, social and otherwise, throughout the country, and may lead to the defeat of the Republican Party. Mr. Burton of Ohio is my choice for the Speakership if he will promptly get into the race and make the fight. He meets the foregoing needs completely, is a man of breadth and power, and is in sympathy with the spirit of progress and a friend of the Administration. As president of the National Waterways Association he would encourage the great work of improving our waterways, and would not be guilty of the political crime of attempting to throttle the great engineering work of the age, the Panama Canal, midway of its development, with the consequent loss of so many millions of the people's money, to say nothing of the loss of the canal itself.

Very truly yours,

"MILES POINDEXTER,  
"Washington."

"EDITOR COLLIER'S:

"I have no objection whatever in telling you that I think that the election of Joseph G. Cannon as Speaker of the House of Representatives of the Sixty-first Congress is advisable and that I strongly favor his election.

Yours truly,  
"J. VAN VECHTEN OLCOTT,  
"15th District of New York."

"EDITOR COLLIER'S:

"In response to yours of the 9th, I beg to say that I feel from six years of sitting under the incumbency of Mr. Cannon that he is the best man in the House to be elected Speaker for the Sixty-first Congress.

"From my observation and experience he is eminently fair as a presiding officer, he has had a wide experience in the affairs of the Government, and has consequently a broad grasp of the problems of the entire country.

"I can not see in the make-up of the next House where we could find any man who shows an improvement over Mr. Cannon, and therefore deem it advisable to elect him to succeed himself.

"Very truly yours, ERNEST W. ROBERTS,  
"7th District of Massachusetts."

"EDITOR COLLIER'S:

"In my opinion no name other than Mr. Cannon's will be presented to the caucus. It is true that Mr. Fowler has announced his candidacy for the Speakership, but there is no possibility of his developing any strength. I do not believe that the Western members would vote for an Eastern man for Speaker at a time when every one knows the tariff is to be revised. The only serious difference of opinion that I have with Mr. Cannon is on the question of forest reserves, but I doubt if there is a Western man who would be thought of as Speaker who does not share Mr. Cannon's opinion on that question.

"Very truly yours, F. D. CURRIER,  
"2d District of New Hampshire, Chairman Committee on Patents."

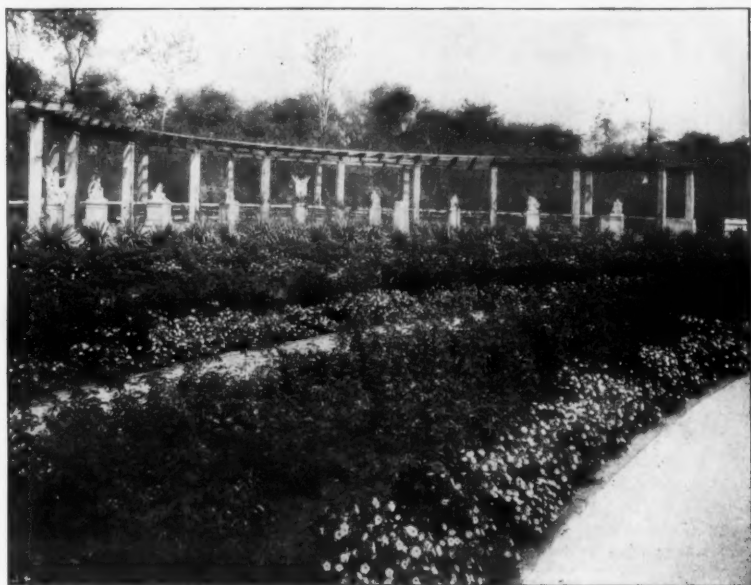
"EDITOR COLLIER'S:

"Mr. Cannon should be and will be reelected Speaker if he lives until the Sixty-first Congress convenes.

"Respectfully, CHARLES E. FULLER,  
"12th District of Illinois."



Kemey's "Panther and Cubs" at left; Crunelle's "Fisher Boy" fountain at right



Groups of World's Fair statuary distributed around the circular rose garden



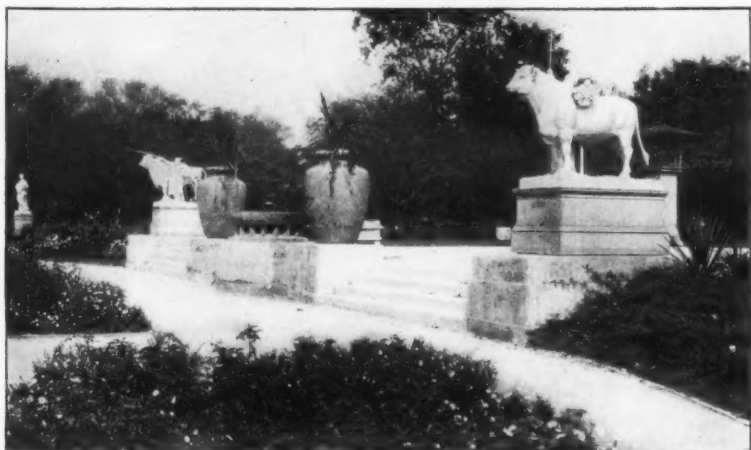
Leonard Crunelle's graceful "Youthful Bather" naturally placed



The Fisher Boy



"Pastoral" group at the end of rose garden, modeled by Lorado Taft



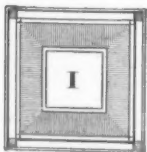
Approach to rose garden, showing personifications of Indian corn and wheat



View of rose garden's edge, showing how statues were distributed for natural effect

## CHICAGO'S OUTDOOR SCULPTURE

*A New Race of Statues for Public Parks to Take the Place of the Froccoated Statesmen and the Prancing Bronze Steeds of Our People's Malls*



IT WAS natural that the art-loving citizens of Chicago should seek a "practical" art, and it is pleasant to record that they seem to have found it. The first outdoor sculpture exhibit ever held in this country was seen in Humboldt Park, Chicago, in October. This was the first real effort to provide a natural and fitting environment for public works of art, and to teach the people what kind of sculpture is a real adornment to their public places. It demonstrated further that her sculptors have founded a practical, useful, popular art that is destined to supplant the grim, restless, bronze equestrian heroes and froccoated statesmen, fast becoming the butt of the wits as well as the buffeted of the winds, with a living art that shall have beauty and meaning for all. Here is an art expression that carries its message to the low-

liest of the workers that people the neighborhood of Humboldt Park.

Since the Ferguson bequest of \$1,000,000 for public art in Chicago the sculptors of that city, not unmindful of the main chance, have been creating, designing, and modeling groups and figures for public decoration that have an appeal in themselves, and a definite meaning to all who may see them in the playgrounds of the people. These works have been seen occasionally in the Art Institute exhibitions, and a hopeful few have been ambitious to see them in a setting that would demonstrate their fitness for the parks. When Superintendent Jens Jensen of the West Park System began publicly to express his real opinion of some of the stiff bronze effigies that have been marring his beautiful landscapes, he hinted that outdoor sculpture that fitted its surroundings would be much appreciated. The Municipal Art League and sculptors, who had long been nursing

these same thoughts, immediately sat up and harkened, and the unique exhibit just closed was the result.

The show was made possible through the cooperation of the Municipal Art League, the Art Institute, the Field Museum, and the West Park Board. It was "staged" by Superintendent Jensen, and Lorado Taft and Charles J. Mulligan, sculptors, and included formal and informal divisions.

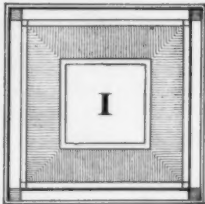
The formal part comprised a number of groups from the late Chicago World's Fair, loaned by the Field Museum, and placed in and around the rose garden, which is laid out in the form of a circle, partly surrounded by open pergolas. The most impressive of these groups, and by reason of their pastoral character, the most appropriate, were the sturdy personifications of Indian Corn and Wheat, modeled by Daniel C. French and Edward C. Potter in collaboration. These were placed on either side of the approach to the rose garden, and formed a dignified monumental entrance. The most interesting part of this new idea art exhibit, however, was found in the spacious informal garden of an acre or more immediately adjoining the rose garden, but entirely screened from it. The site was well chosen. There was enough of nature's art of concealment in its winding walks and rivulet flowing over an excellent imitation of natural stratified rocks to give surprises

(Concluded on page 35)

# LETTERS OF A JAPANESE SCHOOLBOY

SAN FRANCISCO, November 22, 1908  
Editor COLLIER WEEKLY who must wear grandy Robe of Literature & Science embroidered over with tucks & jounces which represents Art; but he must also retain a calm Derby Hat to make him sensible in order to do so.

DEAR SIR:—



I MY Uncle Nichi would not go roundy town seeing America he would not come home & talk about it. I should like to remain his affectionate Nefew, I should delight to reverence his bald hairs because he are my Ancestor—but I will be lynched if I can remain faithful to all them fooly Questions he ask-it! Each moment by clock-time he come to me with Queery & when I are giving sweetheated reply he are preparing another Enquire for answer. Only a mean dib can plug his voice, thank you!

"I observe something," he say-me yesterday because he think he did, "I observe it how female women of America is entirely beasts of burden."

"That are something to observe," I deploy. "Where they carry them beastly burden, please, if proper?"

"I observe it," he remain, "how they carries them burdens in enormed & sometimes overbearing quantities on top of their heads. Oftenly ladies of minus 126-pounds of complete frailness is seen tottering from walk to walk with awful monstry platforms on their skull while on top side of this are piled fruits & vegetables, glassware, window-curtains, fuel, iron & wood, office supplies, general groceries, flours & other provisions. What you call them platters full of merchandise?" require Nichi.

"Would you get amazed if told?" I ask it.

"I shall attempt to," he report.

"Them platters," I say slow for gentle break, "is called Hats!"

Uncle Nichi is staggered to believe it. "In Japan," he tangle, "they would be called roofs. Such a Hat are sufficiently sized to support a entire family."

"In America," I falter, "it oftenly re-



"... for winter wear will be heavier-than-air types which is very chick"

quire a entire family to support such a Hat."

Uncle Nichi set down because he are a oldy man and got a faint nerve.

"I will told you more," I revoke. "Those Hon. Hats is pinned on to them Ladies what forget how painful they feel & drag them from places to places with smile of sweet resign. They are even happy while wearing them because they Imagines something."

"What could they Imagine after that?" are enqueery for Nichi.

"They Imagines they are beautiful!" are report from me.

"Hashimura Togo," rasp them feebly Unc, "up to now I have believed everything. Please tell lies more gently. I are not prepared to swallow too much."

"When foreigners talk about American Ladies they must be prepare to swallow anything," are argue I make. "This are customary."

"Ladies must be oftenly scrushed to death beneath them awful lids," require Nichi with Hearst editorial look.

XLII—Hats and the Ladies Inside of Them

By HASHIMURA TOGO



"... with awful monstry platforms on their skull"

"Such are the untruth," I let go. "Them Hats is frequently more lighter than they looks by appearance. Although they are huge enormalosities amassed all over outside with riotous debree, yet they are kep light by fact that there ain't nothing inside of them."

"What-so!" say Nichi. "Ain't them Ladies got their brains inside of them Hats?"

"If Ladies had sufficient brains enough to fill such Hats they would wear them much smaller," are jount from me.

"Can we expect something worse soon?" suppose Nichi.

"Of surely we can!" say me. "In 'Woman's Homely Companion,' stylish paper, I read 1 page of fashionable hints wrote by a elderly clergyman who sign himself 'Frou-Frou' because he need the salary. He make following alarmy prediction:

"Stiles for 1909 will be built on Delagrange models with box-kite planes fore and aft to look awful tasty. All them patterns for winter wear will be heavier-than-air types which is very chick. Them Zepellin hats, so poplar last season, are now being frowned at by Dam Fashion who says they are clumsy & apt to catch afire. Them new hats will seem kind of horble when first looked at, but when they got a fan-shaped propeller going at full speed in rear, you got to acknowledge they look mischievous & expensive."

"Many poor girls is making them at home after Buttermilk Patterns furnished by request & 10c extra, please. Some light ash-wood ribs, 90 yards mercified silk & a trifle of wire (which can be took out of any piano) are sufficient for."

"By sending \$7,000 to Paris you can get one of them ready-trimmed by the Wright Sisters."

"If it was not printed in that 'Homely Companion' paper I would enjoy a suspicion that Hon. Frou-Frou was talking about airships," contract my poor Relation.

"Hats & Airships is very dear cousins," I rotate. "But they has some delicious differences. Some Airships can't lift nothing—but Ladies is often entirely carried away when they looks at Hats."

"Where would they be carried away to?" ask Uncle Nichi who are studying American jokes by correspondence school.

"To any extreme," I choke off for fear I shall hit Uncle Nichi with a angry Dib. So he go way for read newspaper & learn some more intelligent Questions to ask it.

MR. EDITOR, it are fashionable to appear smartly & suspicious when conversing in print about Ladies. Any college child not intelligent enough to learn bookkeeping & stenography can publish at least 1 book called "Sneery Thoughts of a Snappy Cynick" & sell from 10 to 1,000,000 copies. This to include several epigrams about Mrs. Eve and other famous Parisians. ("What are a 'epigram'?" ask Little Annie Anazuma.

"A epigram are a cheap Joke in a dress-suit," are reply for Japanese Schoolboy.)

Even Hon. Rud. Kipling, who write many novels and speak fluidly in both English & American, make sinickal talk about female Ladies. He-say "A Woman are merely a Woman, but a good cigar cost 25c."

In Manila a good cigar only cost 8c, and yet Ladies is found growing there in tropickal bundance. So you see it are useless to try & compute the worthlessness of them in terms of tobacco.

Mr. Editor, I know only 3 Ladies to my acquaintanceship; but there is a 4th one now which I am learning pretty quick. Among this crowd are Hon. Mrs. Lusy Macdonald, 286 pounds of entire beauty, to her I enjoy a tender business relation. She reward me \$1.50 weekly for barber her lawn & comb it with rakes. Oftenly I speak to this lady with pathetick expression, because she may rise my salary if I look sufficiently unhappy. Sometime she bring me tea by side-porch to include ginger-snaps & I tell her delicious lies about myself so she will think what a fine Jobber I am.

This Lady are very expensive in clothes which appear hellish & also include dimonds. She obtain her gownds in Paris where they hates Americans and shows it by the stiles they sell them. It are a mean revenge. But Mrs. Macdonald can afford to dress in stile, because she are rich enough to be exentrick. I do not yet notice that she wear Directory skirt at knee. I shall telegraf you if she gets one.

Nex in my acquaintanceship of feminines are Little Annie Anazuma, 9 year-age daughter of I. Anazuma, Japanese barber. This chidly Japanese are too young to be a lady, but she are already quite foolish.

& 3rd on this List of Ladies are Miss Alice Furaoki, wife to my Cousin Nogi. I was once her finance, but when she marry Nogi I broke my engagement to her for spiteful reasons.

But 4th of them are a Girly Person to which I must own up. She are by initials Miss Evelyn Suki & have become a dear schoolfrend to Miss Furaoki; and very oftenly they meet together to do some chumming & other giggles. And very oftenly I make drop-in to home of Cousin Nogi for borrow opera glass or cigarette or what he got. And oftenly Miss Suki make door-knock for see Miss Furaoki & Japanese Boy are axidentally there. I make eye-wink of soul to think how sly I are.

By last Wednesday P. M. I get nervous about Cousin Nogi & go see him offhandedly. Miss Furaoki come to door and I make very humbel signals to her with derby hat.

"I am delicious to ask it, please, Mrs. Madam, thank you so much, so sorry I come. Are Cousin Nogi inside, thank you?"

"No, he are entirely out!" dib Miss Furaoki who despises me earnestly.

"Then I shall remain, thank you," I say for cheerful smiles & take set-down to parlor where I see Miss Suki

doing a fancy task in companionship with Miss Furaoki. On center-table was a large objeck to resemble a clothes-basket & them Ladies was fondly trimbing it with smilax, ribbons and other laces. Occasionally they stand off-side, mouths confused by pins; sometimes they make critick faces and speak in milinary language.

"What you call That what you are doing?" I wander.

"Intelligent persons calls it a Hat," snip Miss Furaoki.

"By Bible you could not wore such a Hat," are mope from me.

"What-say Bible about it?" require Miss Suki who are studying to be a missionary.

"Hon. Bible say, 'Do not hide your light under a bushel basket,'" are all sound I make.

Deep breathing from Miss Furaoki. Miss Suki look slyly joyful. Pretty soonly them Hat are sufficiently complete for have try-on to head of Miss Furaoki who make poze before mirror with cowcattish expression.

"You hide cozily inside," I arrange. "It are a very theatrical hat," lapse Miss Suki fairly.

"It look like a famous Play to me," I commune for pious regard.

"What famous Play you meant?" querry Miss Alice. "You meant the jolly Widow?"

"Maybe 'Payed in Full' are Play them Hat look like," beseech Miss Suki. "Ah, no!" I revolve, "another from them!"

"Then which play it look like, if so smart?" rasp wife of Nogi.

"It look like 'The Devil' to me," I assassinate, and go out by door. Sound of crashy furniture inside, and other symptoms of an American Girl. Also some delicious snickers from Miss Suki. Thank her so many!

FOREIGNERS visiting America for first time is expected to say something about American women before getting off the boat. A very sublime Prince from Island of Borneo of recently come-over & say following statistick about American Women:

- 1—They are naturally very foolish, but are less so when educated.
- 2—It are easy to distinguish their Sext by their clothes—
- 3—Except in the case of Literary Ladies who wears derbies.



"Stiles for 1909 will be built on Delagrange models with box-kite planes fore and aft to look awful tasty"

- 4—They are awful extravagant.
- 5—They are terrible stingy.
- 6—Many of them has more snippy espree than Frenchwoman.
- 7—Many has less.
- 8—They have got such quantity of Charm, etc., that it are difficult for a Foreigner to look at them without enjoying Lovesick symptoms.

American Ladies hear them compliments, Mr. Editor, with pompadours swole up with pride; but they are forgetful that what them Hon. Sublime said about them are true of every national Lady in the entire world—with the exception of the Ladies of Zeeweezi Land where it are the custom for them to cut off their noses to spite their husbands.

Hoping you can afford it, I am,  
Yours truly,  
HASHIMURA TOGO.

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## CANNED DRAMA

*Pictures and Pantomime for the Masses—An Interpretation of Moving Pictures*

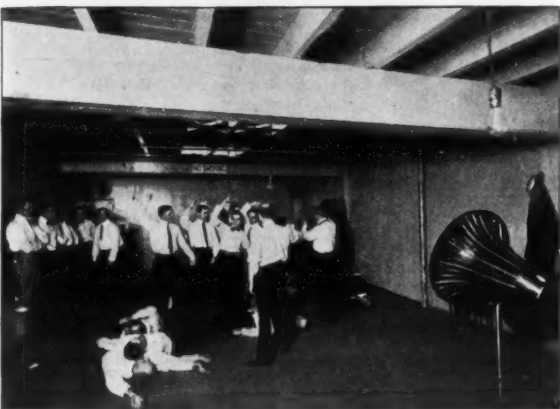
By WALTER PRICHARD EATON



*Manufacturing an outdoor scene*



*The cameraphone stage set for an outdoor scene*



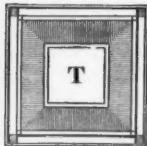
*Rehearsing a battle scene in the Philippines*



*Singing an opera into the phonograph*



*A poignant film: a paralyzed old man and his young daughter*



THE moving-picture show has spread over the earth in the past two or three years. In buried mountain towns, in tiny seaports, far-flung from the main highways, the same scenes are unrolled nightly that you may see in London or in New York. There are several thousand moving-picture theaters—between six and ten thousand—in the United States alone.

And these theaters are not, in the majority of cases, nickelodeons in the city slums, with children as patrons. Not only are there three famous vaudeville theaters in New York, a former "first-class" theater (the Harlem Opera House), the historic old Fourteenth Street Theater, and several houses built for the purpose, giving moving-picture shows at ten and twenty cents, with uniformed ushers in attendance and adults as the major portion of the audiences, but throughout the country, especially in the South and West, canned drama provides nightly entertainment in hundreds of towns. These new moving-picture theaters are patronized by every one; they are often almost a social center. And the shows they give are, as a rule, in every way superior to most of the barnstorming troupes that used to visit on rare occasions the local "opera house."

Moreover, the recently invented combination of the phonograph with the moving pictures has opened up a vast new field, and now, just as you can hear Caruso on the talking machines, you can both see and hear Zenatello in the moving-picture houses, and Harry Lauder and Mabel Hite and James J. Morton. You can see and hear a performance of "Pinafore" or "The Mikado" or "Carmen" or "Ingomar" or "The Devil" or "Romeo and Juliet." If you do not object to the phonograph you can not very well object to this new development in moving pictures. And to object to moving-picture shows as immoral because of the cheap ones is as foolish as to object to all drama because of rotten "burlesques" or blood-and-thunder melodrama. Moving pictures are here, and they are a big factor to be reckoned with. Let us see what they are doing and can do.

### A "Studio" in Action

THE sudden growth of canned drama was made possible by the cheapening of the process of film manufacture from fifteen cents a foot to five cents. That is why, in New York alone, several big factories turn out thousands of feet of "subjects" every week, while France is peppered with them.

If you enter a moving-picture "studio" you will probably be surprised by its likeness to the stage of a theater, though on a smaller scale. There is a loft full of dangling back drops, there are ropes, pulleys, sets of scenery, dressing-rooms, actors standing about in paint and costume. One of the numerous "authors" whose ingenuity devises the episodes depicted has prepared a scenario. The stage-manager holds the typewritten copy in his hand. Formerly, perhaps, he was stage-manager for a Broadway star. At his direction the scene is set. It represents the interior of an English cottage, for "Osler Joe" is to be photographed to-day, in pantomime. There are a score of actors, some of them players out of work, more of them regularly employed to pose for these pictures just as they might be to act in a theater. Over and over they are drilled to go through the first scene till they can run it off smoothly, with some show of naturalness.

The scene represents a wedding. The players can not repress their instinct for speech. They say "Good morning" as they enter. They improvise dialogue for the pantomime. With the canvas scenery, the paper flowers, the litter of the "studio" on all sides, the scene looks anything but realistic. But there is a string tacked on the carpet which the players never overstep. Peep through the finder of the camera and you will see why. That string marks the edge of the lens. Within its compass, seen through the camera, the picture becomes

(Continued on page 28)



*Enlarged section of film showing a trick photograph*



*An outdoor episode*



*A "Carmen" film*



*Stage-manager rehearsing express robbery at biograph studio*

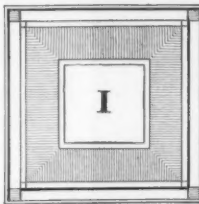


*A violently comic film*



## THE SONG AND THE SAVAGE

By  
CHARLES BELMONT DAVIS



I WAS born in a two-room flat on West Thirty-fourth Street. It was a bitter gray day in early December, and my mother, who was suffering from a long illness, lay in the bedroom, her poor white face drawn with the cold, and I imagine she was suffering, too, from lack of proper food. My father was sitting at the piano in the front room, his head buried in his arms, which were resting on the music-rack. After he had remained in this attitude for a long time, he got up and went into the bedroom, where he looked down at my mother until the tears came into his eyes. Then he went back to the front room and stood staring out of the window at the streets, all white with a deep snow. With a shrug of his narrow shoulders, he turned back toward the room again. He clapped his cold hands together, blew into them several times, and then sat down on the chair before the piano and began to run his fingers slowly over the chilled keys. His lips were drawn and his eyes were fixed on a framed photograph of my mother which stood on the top of the piano. It was one she had had taken at the time of her marriage, several years before, when her face was round and soft as a peach, and when there was always a smile on her pretty lips.

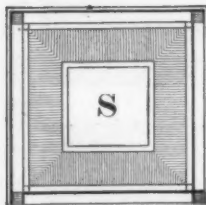
My father had sat thus for some minutes, when quite suddenly the sun broke through the gray clouds which had overhung the city throughout the long winter morning, and filled the sky and the streets and the little room with a wonderful golden haze. At the same moment, the slight bowed figure of my father grew taut, the stray chords and notes he had been playing took concrete form, his hard-set features broke into a pleasant smile, and the now warm room fairly glowed with the new-found melody. That is how I came into the world. My father rushed to his desk, and with the help of a piece of lined paper and a pencil hurriedly gave me the permanent form with which I was to make my fight in the great outside world.

LATE in the afternoon of the same day, carefully rolled up in a piece of brown wrapping paper, I was carried by my father to the shop of a music publisher on West Twenty-ninth Street,



His head buried in his arms

# THE WOMAN WHO KNOWS



SIX MILLIONS of our countrywomen here in the United States work for a living—that is, they work outside of their homes. They are in 296 of the 303 industries tabulated at the last census. Of these six million women workers at least one million are daily thrown into intimate business relations with men, a contingency that is rapidly changing the entire web of our social life, for in consequence the mystical reserve long maintained as necessary between the sexes is being broken. Man can not through the long hours of a business day preserve his traditional superiority—nor can woman keep her halo. The reserve comes down, and each finds the other but human, not individually—that would not be a discovery—but as a class. Undoubtedly, appealing femininity loses something of its allurements when confused with business and mistakes—and no man is infallible. That is one phase, not particularly revolutionary in itself, except that it is the thin edge of the wedge.

Consider the position of the competent private secretary, or the stenographer who frequently holds the place without the title. From seven to eight hours in the day she and her employer are constantly together. Their relations are purely those of business, yet no two human beings, unless of exceptionally esoteric qualities, can be thrown together for eight hours in the day, for days, months, and years, without gaining an intimacy of a considerable extent.

The business man sees more of his secretary than of his wife, mother, sister, or sweetheart. In two years—or less—the stenographer has probably a far more correct estimate of his character than has any woman in his family. It would surprise the wife if she could know how many intimacies of the home life are revealed, quite incidentally. A man is likely to be caught off his guard at least once in a day. Three hundred working days in the year leave few things not hinted.

When a man has known his stenographer for five years, she is in many ways a larger element in his life than is his wife. He looks to her for cooperation in every happening of the day. He practically thinks aloud—and he does not think business uninterruptedly.

That girl has the key to the man's mind; she is his second brain; she thinks with him, for him. He may love his wife faithfully and devotedly through everything, but the stenographer is his real companion—and she knows his domestic ups and downs. His wife holds him—or she doesn't. In either case, as matters now stand, he is drifting insensibly into the habit of looking

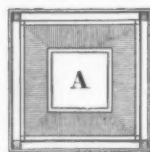
By HARRIET BRUNKHURST

to more than one woman for the fulfilment of his nature, and whether the wife receives the better share depends almost as much upon circumstance as upon either herself or her husband. In any event, the reserve is down, mentally—more than one woman knows the man intimately, and the stenographer is getting a broader gage upon living than is the wife.

When a man marries his stenographer, however, she usually is entirely willing to resign her place in his office. Her business experience, curiously enough, teaches her no fear of her successor's gaining an intimacy inimical to her own happiness.

It has taught her also that, valuable as she may have been before her marriage, it is usually a mistake for the wife to share her husband's business life. Her particular case might prove the would depend largely upon how much real business ability and breadth of mind she had developed. The fact that the personal relation has been entered argues against her ability to subordinate her personality sufficiently to be neutral and impartial in her attitude. The evolution of woman's character through familiarity with the world's affairs eventually will change this, but today it is a fact.

### "The Greatest of Social Revolutions"



AND just here is a vital point. As matters now stand, the business girl's career is comparatively short. Whatever her ability and attainments, the chances are that she will marry, and usually she leaves business. Nor can it be denied that this probability interferes largely with the real advancement of woman as an actual force in business. They are in it, and they are valuable, but by the time they become skilled they indulge in white satin and tulle—usually with the satisfaction of knowing they earned it, and possibly a mental reservation that if things turn out badly the same ability that earned the bridal finery is a fairly reliable safeguard.

There may be something of absurdity in placing the credit for even a share of this greatest of social revolutions upon the shoulders of the bright-faced little miss

*A study of the relation between business men and the young office women in their daily confidence—the social revolution resulting from woman's companionship with able men, her contact with the outer world, and the focusing of her own life through definite work—the halo fades and the species evolves*

of sixteen, who, more or less qualified for work, finds a place in an office. If she is bright, she will qualify quickly—with amazing rapidity, in fact. Suppose that she does not hold her first position, she will have learned something; and the next position she is likely to keep.

Thereafter she is thrown with men in a relation more or less close. She may be but the telephone girl; perhaps she will do clerical work and she may not have

occasion even to speak to the men who constitute the moving force of the organization, yet she is in the business; she sees, she hears, and she profits by it. She may even remain in a clerical position, and still absorb enough of the new atmosphere to give her a really remarkable grasp on the whys and wherefores of business and the fallibility of men.

She learns that there is always "a man higher up"; that there is none high enough to be supreme, as the stay-at-home little girl used to believe the successful man was.

She learns to know men, though she observes only from her corner.

If chance throws her where she comes daily into contact with the staff of a big organization, how long will it be before she has sharpened her wits to be ready for any of them? Not long. She will have at her finger-tips things that would hopelessly confuse her mother, but it is all the most matter-of-fact, every-day affair to her.

She may be favored a bit because she is a girl; but rest assured that the real reason is that she fills her place. Business is business, and chivalry does not count for much—although there is probably as much of the quality in these as in any other days.

None the less, whatever her position, does the business girl penetrate man's armor. She learns that he is but a man and but human (she likes him better and more intelligently for it); that there are few exalted planes where she can not follow him; she learns that almost any business is simple when you get the inner side of it—and that the bigger and better the system, the simpler in most cases.

This girl may come to feel a profound respect for the ability of the man she serves; she may be proud of working for him, but he wears no halo for her—or wears it not for long. It isn't in human nature to maintain indefinitely an attitude in which a halo will remain in place—a rather comforting reflection.

There are an infinite number of other things a girl learns in business. She quickly discovers that she can

and here it was that I underwent the first test as to my usefulness. A sallow-looking young man with an alpaca coat and a cigarette hanging from his lips was playing the piano at the time for a beautiful young lady with a great deal of blond hair and a black fur coat that reached from her neck to her feet. Without a word of apology, the manager of the shop, Mr. Van Isenberg, a hard-featured man who was in his shirt-sleeves and had a cigar stump locked in his teeth, brushed the blond lady to one side, knocked the piece of music which the young man had been playing off the rack, and stood me up in its place. Without more ado the young man at the piano began to play me over and over again, and always with more and more spirit. At last, with a fearful thump on the keys, he stopped his playing and swung around on the piano-stool so that he faced Mr. Van Isenberg.

"Fine!" said the young man. "That's all right—a little bit of all right, sure."

"All to the orchids," said the beautiful young lady, although no one had asked her opinion: "I'm for it." And I was much pleased at the criticism, which was evidently meant to be favorable. I was glad, too, to see the smile on my father's face, because a smile and his poor wan features had long been strangers. But Mr. Van Isenberg only chewed at his cigar and glowered at me and then at my father, and most particularly at the beautiful lady and the young man at the piano.

"Come in to-morrow at four," he grunted to my father. "Al Meyer wants some numbers for his new show and this might do. I don't know—we'll see to-morrow. Good day."

**M**R. AL MEYER was a jolly young man and much nicer than Mr. Van Isenberg. He was tall and thin and wore a pink stock and a fine suit of clothes and had wonderfully bright shifting eyes. He began to smile at my very first notes, and he continued to smile to the very end.

"Good—good!" he said, slapping his knee; "that's it." And then he and father and Mr. Van Isenberg talked and jabbered away and argued for a long, long time. The young man at the piano, with the dead cigarette hanging from his lips, kept on playing me over and over again, and Mr. Al Meyer would turn about and nod and smile at the young man, and then back to Mr. Van Isenberg and father, and talk about "lyrics" and "percentages" and "a lump sum" and "royalties," and a lot of words I couldn't hear or understand anyhow. Mr. Van Isenberg fairly shouted his arguments, while father spoke in his usual mild manner, but Mr. Al Meyer smiled at the both of them, and although he seemed to fancy me greatly, I heard him say that I was not worth shedding blood over. After an hour of this talking and wrangling, in which I was glad to see that father retained a dignified calm, but a true regard for his rights, Mr. Van Isenberg produced ink and pens and several long legal-looking papers, which they then seemed to change to suit the long talk that had gone before. At

last, when it was getting quite late, Mr. Van Isenberg read one of the papers aloud, and I was pleased to hear that father had been "a sport" and had refused the "lump sum" for me and had decided to take "royalties" instead. And father must have been "a sport," for I knew how much he needed the "lump sum" just at that time. But, as a matter of fact (I think that it must have been at the suggestion of the jolly Mr. Al Meyer), Mr. Van Isenberg gave father "a little something on account," and away we went with it to buy some wonderful fruit

in boxes and some big bottles of deep-colored wine labeled port and sherry and burgundy. It was a great supper we had at the flat that night, with little mother sitting propped up at the table, with pillows at her feet and pillows under her and at the back of her, and father dancing about and pouring out the wine into her glass, and going on his knees as if she were a queen on her throne to offer her the fruit. And the best of it all was that he was always telling mother not to thank him, but to thank me, and then he would jump over to the piano and play me two or three times and hum my tune, for I had no words then which he could sing. But he hummed my tune so loud and beat out my melody on the keys so hard that at last one of the smaller strings in the piano could stand it no longer, and, with a fearful squeak of pain, snapped right in two, and that was the end of me for that evening.



The room fairly glowed with the new-found melody

**E**ARLY the next morning I was done up in the brown paper again, and father took me on my first really long journey, and, as it afterward turned out, what proved to be the most important trip of my life. We went on a train to a little town called Cos Cob, and from there we were driven in a rickety carriage to a funny old-fashioned house right on the water. A young lady—that is, she was fairly young—all dressed in black and with a sweet face, much the same kind of sweet face that my mother has, received us at the door and gave us a courteous welcome. For a short time we sat on the piazza overlooking the water while father and the lady talked, and then we went into the sitting-room and father played me over several times on a grand piano, which seemed to me altogether too grand for the simple little room. It was curious how from the very first I seemed to affect the lady. She did not look at me, but out of the window at the blue water,

## MORE THAN THE WIFE

make her personality offset her lack of experience—and it does her no harm, if she is clever enough to grasp the fact that exactly the same thing is true with a man.

This girl, plain or pretty, gets speedily into the routine of office life, and business methods of conduct as well as of work begin their influence. She learns that the woman with the tale of troubles, illness, misfortunes, and better days plays a silly and losing game. She feels a repulsion for her that is almost masculine. She learns that cheeriness, good health, punctuality, willingness, and painstaking work wonders where erratic brilliancy fails. She learns justly to rate these qualities in both men and women. Given a clear conception of the workings of incompetence and spurious brilliancy, and a big portion of the old wall comes down—good work, too.

She learns these things for herself. Her mother can not teach her, for the old creeds do not apply. To-day's business girl is as far advanced beyond the standards of her mother as was that mother in her younger days possessed of privileges beyond those of her French sister. It is a simple matter of development.

The grip that a girl gets on the big world of affairs is something remarkable when measured by the old standards. She develops abilities that at times astonish even her co-workers. It is scarcely strange that she becomes a more and more important element in the life of the man with whom she works.

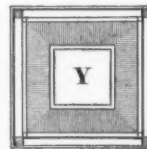
Imagine, if you please, a girl of seventeen just out of business school and engaged by a firm whose policy is to take inexperienced operators and break them into its own way of working. She could take notes in shorthand and she could transcribe them with a fair degree of accuracy, but beyond that—the attainment of any beginner—she had apparently nothing to recommend her. Shy, plain, awkward, without even good taste in dress, she was a fair sample of the girl who in twenty years would make one of the thousands of patient, unattractive, neglected little housewives for whom people feel a sense of pity, but seldom or never sympathy or appreciation.

It was a big office, and this girl took the place of private secretary to a man who is a notable scholar. Her associates, other than her direct employer, were some seventy-five people, who ranged from clerical workers to men with many sets of letters after their names. She settled into her niche, and for months she was a nonentity to practically the entire office.

The first outward change was, of course—for she was feminine—an improvement in dress. Not long thereafter it began to be noticed that the little stenographer was given a considerable degree of confidence by her scholar-employer. She accompanied him, as a matter of course, to the big libraries. Presently she was sent

alone more and more frequently. In a year she was a recognized force in the office; in two years she had the detail of her employer's work so thoroughly in hand that practically the whole of the scholar's office duties had come into her charge, leaving him free to attend to the abstruse work that really demanded uninterrupted attention. The thousand and one interruptions that formerly had come to his desk troubled him no more. It was simply a case of "Ask Miss —," instead of "Ask Dr. —."

### An Invaluable Companion



**Y**ET, inestimable as was her value to her employer, she herself had profited most. She had found herself. She was quick, keen, concentrated; well-dressed, well-poised, with a vivid, intelligent face that had gained actual beauty. She was not, and she would never be, a scholar; but as a constant daily companion she filled, beyond doubt, a bigger space in that man's life than any other individual. Moreover, she had gained a business acumen that the scholar himself did not possess; she had become a tangible force in a big organization; and she had won a speaking acquaintance with arts and sciences, of which she had known nothing.

Married to that same scholar, at the time that she became his stenographer, there is scarcely one chance in a thousand that she would ever have approached a real companionship with him, for marriage rarely means any remarkable development. As it is, she has known a great man better, probably, than any living person knows him.

Married after her business experience, however, that girl has a grip on herself that should bear good fruit, for she has been forced to learn many of the things that a woman should know. The average wife, living without that knowledge, remains under the handicap that the ages have placed upon women.

Perhaps the greatest thing that a woman learns in business is that delicacy of physique and ill-health are not synonymous; and, further, that the charm of femininity is not in the least lessened by the elimination of whims and vagaries.

She works with the full knowledge that without health she can do nothing, and she brings her intelligence to bear upon the problem of keeping her body in perfect working order.

Probably the first thing she does is to stop the practise of the foolish little indulgences that cause half the minor indispositions of womankind.

If the business girl has a headache after spending an evening on the sofa with a novel and a box of chocolates, she does not ascribe her indisposition to the fact that she wrote thirty letters the day before. Instead, she puts a ban upon the chocolates, and does it—there is the key of it all!—cheerfully. If a second evening with a novel still results in a headache, she consults an oculist as a simple business precaution. If the trouble lies not in that direction, then it is lack of exercise, and she discards the novel for a walk. Further, she does

(Continued on page 26)



"A tangible force in a big organization"

and before father had played me over twice I noticed that her eyes grew misty, and several times I saw her press her fingernails deep into the palms of her soft, delicate hands. I heard afterward that she was a young woman who had had a great deal of trouble of one sort or another and that she was very emotional and could cry on the slightest provocation. I also heard that this "temperament," as they called it, was probably what gave her such fine thoughts and the power to put them into such simple words.

FATHER left me with the sad young lady for two days, and I must say I enjoyed the outing very much. During my whole visit I stood on the piano-rack, where I got the full benefit of the cool fresh air, and through the windows I could see the tiny waves breaking on a long line of gray rocks at the foot of the lawn. The lady, who continued to cry a good deal, played me over and over again, and by the evening of the first day she began to sing words as she played. At the end of the second day she had scribbled off three verses, which it seems told all about me, and she placed my story next to me on the piano-rack. Father came out the next morning and the lady played me over to him, singing the verses at the same time, and then she told him that that was just what I meant to her. Father seemed perfectly delighted and thanked the lady again and again and told her how really grateful he was, for, although he could express his thoughts in music, he could never find the right words. Then he wrapped me up with the verses and took me back to town in the train.

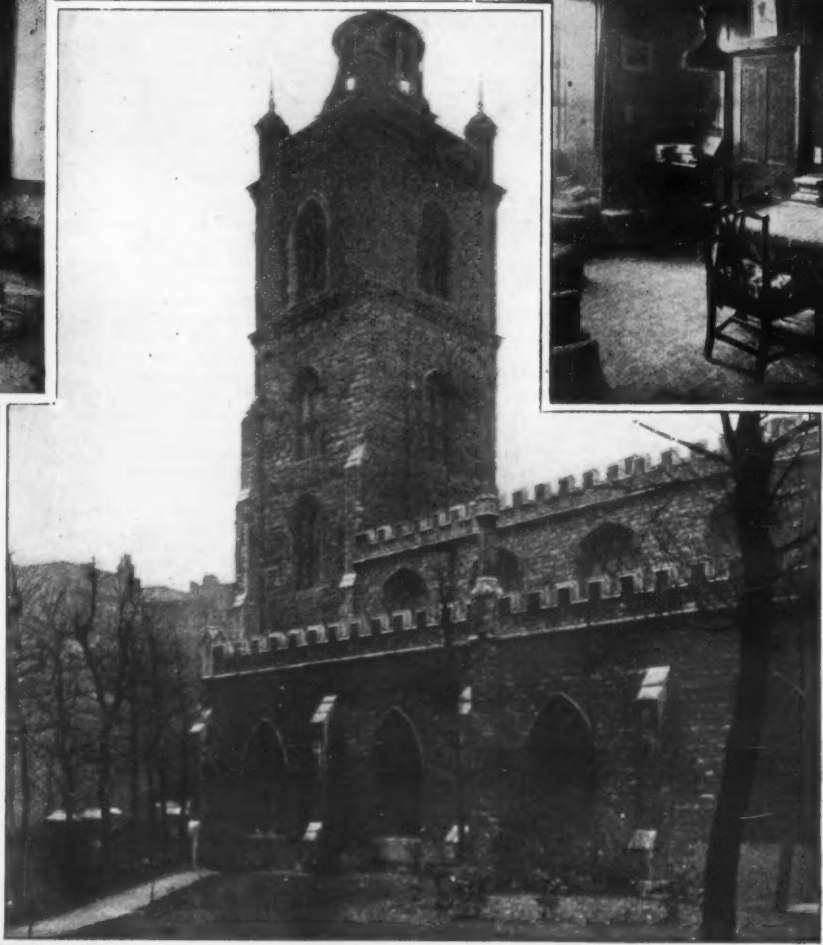
IT SEEMS that I was to be part of what is called a midwinter production, but which was also to be known as "The Lady of Longacre."

And now it was that I suffered the few unhappy days of my



A sorrow-looking young man was playing the piano

life. It was a strange contrast, indeed, between sitting quietly on the piano-rack at father's home or down at the little cottage at Cos Cob and being knocked about the cold, bare stage of a Broadway theater. They put me away in a large book marked "Music" on the outside, and I was shut up with a lot of marches, two-steps, and waltzes and several ballads, but when The Musical Director took them out and played them for the ladies and the gentlemen to sing, I must say they sounded very dull and common. It was several days before The Musical Director noticed me at all, and then one afternoon he picked me out of the book and put me on the rack of the piano. The ladies and gentlemen were sitting about the stage on long benches and camp-stools, and were talking in very high voices about the janitor and the cold stage and the brutality of managers in general and the jolly Mr. Al Meyer in particular. But when The Musical Director began to play me softly on the piano, it was very amusing to notice how quickly the chattering stopped, just as if Mr. Al Meyer himself had walked in. And then a tall dark woman covered with beautiful furs rustled in at the stage door, and, pushing her way through the crowd of the lady and gentlemen singers, came straight up to the piano and began to hum over the words the lady at Cos Cob had written for me. Two or three times she did this, while the others sat about and listened, and then she told The Musical Director she wanted to take me home with her. I didn't want to go at all, because I hated the tall dark lady the very first minute I saw her. It seems, as I learned afterward, that she was "The Lady of Longacre" herself, and the opera was all about her. She carried me home in a very shiny electric brougham to her apartment, which was just off the park. It was a fine place, I suppose—the furniture was white-and-gold and the curtains were all of pink silk, and even the piano was white and had pretty pictures painted on it, and the room was always filled with the most wonderful scarlet flowers. But for some reason I was never happy at "The Lady of Longacre's" home, which wasn't really homey at all, and I was glad even to get back to the music rehearsals and the cold, dreary stage of the theater. The gentlemen and ladies who sat about and sang there were a funny, jolly lot. They never seemed to care about anything in the morning except when they could get away to lunch, and after lunch how soon The Musical Director would let them off for dinner. Sometimes a few of the ladies would come back early from lunch, and while one of them would play the piano, the others would sing and dance about the stage as if they really enjoyed it. There were two sisters named Gabrielle who danced together most beautifully, but of all the ladies of the company the one I liked best was the one they called The Savage, although she got mad once and said her real name was Aileen Mooney, and for the other lady who had called her The Savage not to forget it, either. She was a large lady, with lots of wavy bronze-red hair and the most wonderful big eyes



Milton Memorial, St. Giles's, Crip

It reads:—"John Milton, author of 'Lost,' born December 1608; died 1674. His father, John Milton, died

and a rather biggish mouth, but beautiful teeth and a skin that always looked as if she had just come out of the bath. She had a lovely voice, too, deep and sweet, and she could dance almost as well as the Gabrielle Sisters. I don't know why they called her The Savage, unless it was that late one evening at the stage-door she hit a young gentleman over the head with her umbrella because he tried to be polite to one of the "Shrimp Ballet" ladies. But the best thing about Miss Mooney was the way she went leaping about the place all the time and laughing and telling funny stories. Nothing could keep her quiet, not even Mr. Al Meyer himself. He often pretended to be very angry with her, and I thought once he was quite rude to her. The Savage was a poor lady—much poorer than the others—and her clothes were not very good, and one day when she was dancing about, the seam of her coat gave way and the lining came out. Mr. Al Meyer, who was sitting in the orchestra pit, called her over and said she was too full of life and the primitive instincts were breaking out again, although any one could see it was only the lining. But, I suppose just to make up for his rudeness, he told her that she was to have some lines and one verse of a song in the first act, and The Savage came running back to the other ladies shouting at the top of her voice that she was to have a part and was a regular actress. Then she went dancing over to the grouchy old stage doorkeeper, whom everybody else was afraid of, and told him to send away her red taxicab and get a green one because she had on a green skirt, and she also told him that when the brokers called with orchids to be sure to tell them that she was rehearsing her new part and to send the bouquets to the nearest hospital. Of all the ladies in the company I always liked Aileen Mooney much the best, and if it had not been for her I do not know how I should have stood those four weeks of rehearsals.

**B**UT one day they at last took me out of the big book with the other music for "The Lady of Longacre," and a young man with long hair and a sallow face did what he called "orchestrating me," which was really dividing my anatomy into many different parts. When he had finished orchestrating me he copied me, both entire and the many separate parts, in a fine clear hand on nice white paper, and then carried me back to the theater again, and I was put in a big trunk marked "The Lady of Longacre—Theater." Here I lay for two days, when I was taken with a whole carload of other trunks and scenery to a town called New Haven, where it seems I was to make my first public appearance.

**T**HE great event was on a Friday night, and on the day previous, which was the same day we reached New Haven, I was taken out of the trunk, and while The Musical Director kept the entire copy of me, the other parts were distributed among all the other musicians. I shall never forget how I sounded when

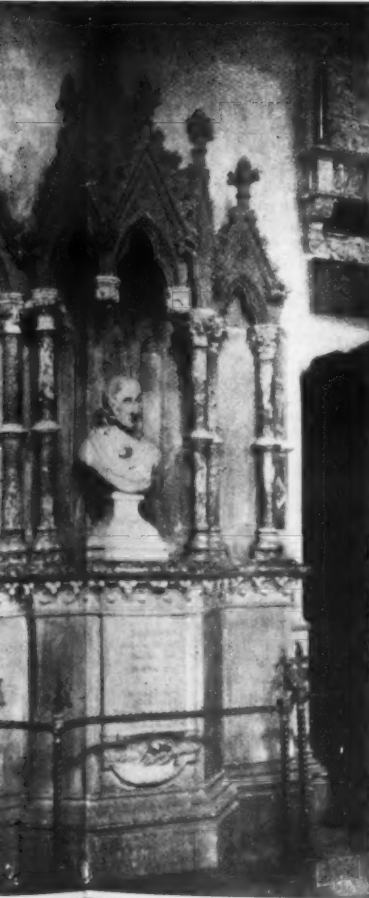
The Musical Director raised his baton and all those German-looking men played the different parts of my anatomy. I was certainly a beautiful thing to hear, and when they had finished me the musicians nodded at The Musical Director and smiled, and I heard afterward that that was a great compliment for me. That same night there was a long, long rehearsal which lasted nearly the whole night, and I could hardly wait for my turn, but when it did come I suffered a great disappointment, for "The Lady of Longacre" just hummed me instead of singing the words, as she should have done. It annoyed father and Mr. Al Meyer a good deal, too, and Mr. Al Meyer spoke very sharply to "The Lady of Longacre," but she at once became peevish, muttered something about its being "all right on the night," and went on with her part. But as it turned out, "The Lady of Longacre" was wrong, and it was not "all right on the night."

It was a splendid sight, that great crowd in the front of the theater, and the ladies and gentlemen of the company looked quite wonderful in their beautiful silk and golden clothes. The performance went off, it seemed to me, with a great whirl, and the people applauded the songs and marches and laughed at the funny actors. And then about the middle of the second act it came my turn, and I could hardly wait for "The Lady of Longacre" to begin. At last she walked down the stage alone and The Musical Director tapped his little baton and my chance had come. But she had not sung more than the first verse when I knew that it was all over with me. The audience was very quiet, but it was the quiet of civility, not of the real love I wanted and expected and knew in my heart that I should have. Once they called her back and once she repeated the last verse, and that was all. A few minutes later the audience was laughing aloud and applauding what I thought was a very silly song, and I had been forgotten entirely.

**W**HEN the performance was all over and the audience had left and the lights in the theater had been put out, some men dragged out an upright piano on the cleared stage, and The Musical Director placed a fine new copy of me on the rack. It seems it was one of several copies which Mr. Van Isenberg had brought that



Slammed and locked it in the face of Mr. Al Meyer, who, I think, would have hugged her, if he had caught her



Monument, St. Giles's, Cripplegate, London

John Milton, author of 'Paradise Lost', died November 8, 1634; his father, John Milton, died March, 1636



## Milton's Tercentenary

(See Page 33)

- A: Table in Milton's cottage, which was there in his day.
- B: The door of Milton's cottage and window of the study—Chalfont St. Giles.
- C: St. Giles's, Cripplegate, where Milton is buried.
- D: The modern edition of Milton's room at Christ's College, Cambridge.
- E: Chancel of St. Margaret's, Westminster, where Milton's second wife lies buried.
- F: Interior of St. Giles's, Cripplegate.
- G: Chapel of Christ's College, Cambridge—Milton's alma mater.



In front of the cafes in Paris

afternoon from New York. Each was bound in a dark green cover with my name on the outside in big gold letters, and at the top there was a picture of jolly Mr. Al Meyer and at the bottom another of father and one of the lady who lived at Cos Cob. While The Musical Director was looking at my cover, father and Mr. Al Meyer came on the stage and leaned their elbows on the top of the piano. They both certainly looked very glum, and I was perfectly sure that it was all about me, for I had heard every one say that the performance was on the whole quite successful.

For some time they stood glaring out at the empty theater, while The Musical Director played chords and little snatches from the opera very softly.

"The trouble with that woman is," said Mr. Al Meyer, "that she don't know what the song is about, and, what's more, she never can be taught. That song is the simple story of a woman who loved a man, but that was all that woman did love—the man was her god and her devil and her deep blue sea. Now this girl who tried to sing it to-night is a Broadway soubrette, who regulates her affections for men by the horse-power of their automobiles. Here she comes now."

"The Lady from Longacre," looking very proud in her long fur coat and her arms full of scarlet roses, started to walk across the stage, but Mr. Al Meyer called to her and she came over to the piano.

"That song's no good," she said, knowing perfectly well what

they were thinking about. "They don't want that kind of ballad any more."

"Not when you sing it," says Mr. Al Meyer, and I liked him for that. "I've got another little song for you that you can understand and sing better, I guess. It's called 'The High Signs on Broadway.' I'll send it around to-morrow morning to the hotel. Good night."

"The Lady from Longacre" never said a word, but just sort of sniffed at father and Mr. Al Meyer and went on her way to the stage door. If father had looked badly before, he was quite white now, and he took off his hat and ran his fingers through his thick hair.

"What are we to do now?" he said. "I thought it had a great chance."

"Nonsense," said Mr. Al Meyer with his brows contracted and looking out at the rows of empty seats. And then from the little balcony that ran around the brick walls of the stage we heard a girl's deep voice, and Aileen Mooney slammed her dressing-room door with a bang and came swinging along the balcony and down the spiral iron staircase that led to the stage, just as happy as if she had been the one real success of the whole evening.

"I've got it," said Mr. Al Meyer, and he pounded his fist into the open palm of his other hand. "I've got it—The Savage."

"The Lady of Longacre" opened in New York the next Monday night, and although I have known many great nights since then, of course there can only be "the" one great night for a song hit on Broadway. Ever since it was decided that Aileen Mooney was to sing me she had always carried me about with her in my nice green cover, and so it was quite natural for her to bring me from her boarding-house on the great night and lay me on her dressing-table and for me to stay there while she and two other girls made ready for the performance. I had been "switched," as they called it, to the first act, but even then it was an awful wait. I was alone for a long time, and when the hands of the little nickel clock pointed to just nine o'clock The Savage came in and carefully shut the door. I noticed that she wasn't singing as usual, and even through her rouge and powder I could see how pale she was. She looked at her pretty face in the glass and then she glanced down at me lying there in my new green cover. With one long white finger she began to slowly trace out my name in the big gold letters, and as she did so she said to me half aloud: "Honey, you're going to break or you're going to make me, and I don't want you to forget that while it don't make much difference to me, because I'm young and I've got my health, it means a whole lot to the folks." And then, without another word or even a look in the mirror she threw open the door and rushed out of the dressing-room. Of course, after what Miss Mooney said to me, there wasn't very much for a song hit to do but keep the lady's secret and do the best possible.



The southern extremity of Manhattan Island, New York City, at night, as it looks from the Statue of Liberty

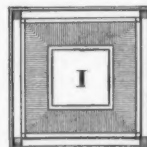


Completing the Zambesi Bridge over the Zambesi River, in British Central Africa. The picture at the left shows "Jack Tar," the first locomotive to cross the bridge. The right-hand photograph shows the steel span ready for traffic

## "LETTERS TO

### Regarding a New Germ

DEAR SIR:



HAVE been shocked to read recently that many of your rich friends have suddenly lost the treasured possession of memory. You, I learn, with gratification, have thus far escaped such a loss. An associate of yours tells me you "never forget an enemy or a friend."

He says your memory is marvelous. I want to congratulate you. You are many times richer than your unfortunate friends, although they may have more accumulated dollars. It is a great thing to live over again the years of the past. It would be as terrible to live to-day without the memory of yesterday as it would be to live to-day without the prospect of to-morrow.

May not this sudden loss of memory on the part of so many well-known people be a new disease of which science as yet knows nothing? And if it may possibly be, do you not think that something should be done at once to check it? Should not experts be set to work to discover its cause? So far, the ravages seem only to have been among the rich, but it may be a plague that will shortly reach the poor. I wish to escape it, and selfishly I appeal to you, who have endowed hospitals in many good causes, to take some action.

Perhaps, because you have thus far escaped it, you do not feel the danger to the world in a malady like this, but the loss of memory of scores of your rich friends should make you regard the matter seriously. I was talking with the district attorney some time ago, and he told me that none of the rich people who had called on him during the past several weeks could remember anything.

"What can you do," said he, "with people who can not remember anything?" He was very pessimistic; he seemed to think that none of them wanted to remember anything. I did not know how to answer him, but I felt that he was wrong. I can not conceive of any one willingly giving up memory. I think that his constant association with the criminal classes has made him distrustful of every one. It would probably not occur to him at all that a new disease had come to afflict mankind. I do not believe his medical studies have extended to any other subject than paranoia. You, sir, are more open-minded, so I venture to suggest my theory to you in the hope that you will entertain it, and see that the problem is investigated.

Failing memory is a new disease—I suppose we might call it forgetamania in the absence of a better term—a disease caused by a germ of whose habits of life we know, as yet, nothing. To those ridiculing the idea I ask: "Who knew anything about the germ that now spreads

## A F

la gripper there are germs mo

Grantin is that, s of its att in places be that accumulat deposit v explanati gle to be drawing ties of a rapidly. enough of are its na diseases, a sunlight safety dep rid of the

I learn a billion doubt a g and make I hope th agree—sh advised o

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Or, tell session of world? I are severa tangible t tion, faith ory. Doe press you of the aw forgetting

You are the world may mean of us does. life has lo the only so recompens or for you for yours



On the beautiful  
canals at Venice

THE Savage and I made good all right, and I think if it hadn't been for her voice getting choked up with tears or excitement or something we could have taken a dozen or so more encores. But when The Savage had sung as long as she possibly could, she ran off the stage and fought her way through the crowd of girls standing in the wings, although they tried their best to stop her and to wring her hands and pat her on the back. When she had staggered over to her dressing-room, she jerked it open and then slammed and locked it right in the face of Mr. Al Meyer, who, I think, would have hugged her if he had caught her. Here were The Savage and I alone again, and without a word she threw herself into the chair before her mirror and then flung her arms on the dressing-table, and, burying her head in them, sobbed out loud just as if she were a little girl who had stubbed her toe. But she was all right again before the finale, and when the act was over and the curtain had gone down, it was wonderful what a fuss they made over her. Father was there and the lady from Cos Cob and mother in a new dress, which I think she must have bought with another "little something on account." My! but "The Lady of Longacre" was mad, and went about telling every one that she could have got those encores, too, if anybody had told her what the old thing (meaning me) was about. The Musical Director came back on the stage, grinning all over, and The Savage did the only thing that I ever saw her do that I thought was unfair to me. She ran right up to The Musical Director and threw her arms around his neck and kissed him on both cheeks. I suppose he is a good enough Musical Director, but he directed the songs for all the other ladies and I didn't see them kiss him.

ALL the newspapers were fine to us the next morning, and one said Aileen Mooney would wake up to find herself famous, which I hope she did. Another paper warned everybody who went to see our play to be there by nine o'clock because that was when The Savage and I did our turn. That day, Mr. Van Isenberg had a big sign painted that called me "The Song Hit of the Century," and had it put up on the top of a high building on Broadway, and that same night I think they must have played me in every café and restaurant in New York. It certainly was funny to see all the beautiful ladies and gay gentlemen seated at the tables with the red lamp-shades on them nudge each other when the band started to play me and hear them say:

"That's the hit from 'The Lady of Longacre.'" Two or three days later they began sending me in little pasteboard tubes all over the country, and in almost no time I was whistled and sung and played in every big city and every little town from New York to the Pacific Ocean. The orchestras played me very well at some places, but the pretty young girls in the small towns (and every one of them who owned a piano had a copy of me, in my green coat with the gold trimmings) always played me—oh, so badly! They didn't know what I meant at all.

AILEEN MOONEY and I stayed at the same theater in New York for six happy months, and then the hot days of summer came, and The Savage and all the ladies of the company insisted on going to the seashore or the mountains, and Mr. Al Meyer, much against his will, closed the theater and I was shut up in the book with the rest of the music and put in a trunk in the cellar of the theater. I must say, however, it was much cooler than on the music-rack in the orchestra so near the hot footlights. But, of course, the green coat copies were traveling farther and farther all the time, and when I quit in New York a number of them had met and passed on their way around the world. All that summer they played me, on New Jersey merry-go-rounds, on the porches of the Saratoga hotels, at beer-gardens in Germany and in front of the cafés in Paris, and they sang me with Neapolitan words on the beautiful canals at Venice and in the hot, stuffy music-halls in London, but what I think I enjoyed the most was when the gentlemen in uniform used to play me on the decks of the great big white battleships of our navy. Never mind where they were—whether at anchor or steaming along over the Atlantic or the Pacific or the Mediterranean or any of those far-away seas—one of the officers would be sure to ask the bandmaster to play me, because, he said, I was pretty; but I knew better than that—it was because it made him think of some one at home.

Of course, I had a great many adventures, altogether too many to mention, but I shall always remember one experience that hap-

(Continued on page 26)



## A PLUTOCRAT"

la grippe over the world?" Why is it not likely that there are now being created in out-of-the-way places germs more deadly than that of influenza?

Granting the germ of forgetfulness, the curious fact is that, so far, only the very rich have been the subjects of its attack. I assume, therefore, that the germ lurks in places to which the poor have not access. May it not be that this little germ is produced somehow by the accumulation of great riches, and that it thrives in the deposit vaults and storing places of wealth? When this explanation first occurred to me, I hesitated in my struggle to become wealthy, but I recalled that I was only drawing out enough from my bank to secure the necessities of a very simple life, and what I drew was circulated rapidly. Then the problem became simple. We know enough of germ life to realize that sunlight and fresh air are its natural enemies. Congestion is the cause of most diseases, and circulation the cure. Let us have the bright sunlight on accumulated wealth; let us investigate the safety deposit vaults. If the germs are there, we may be rid of them.

I learn that in the past few months over a quarter of a billion of dollars were withdrawn from the banks. No doubt a great deal of this money has been stored away and makes a further menace. If my theory is right—and I hope that here we have something on which we may agree—should not the people who store wealth away be advised of their danger?

I leave the problem to you. We poor should like to believe that it is possible for us to acquire more than we have without acquiring a scourge of forgetfulness. I think we should all be willing to give what wealth we had plenty of fresh air and good exercise in the sunlight. You and your rich friends should be willing to do as much to prevent so great a calamity as loss of memory.

Or, tell me, do the very rich regard the personal possession of riches as the most important thing in the world? I want to understand your point of view. There are several things more important to the poor—the intangible things that are the most real—love and devotion, faith and friendship, the spirit of youth and memory. Does not the danger of sudden forgetfulness impress you? And if riches are the most important, think of the awful calamity of storing them away and then forgetting where the places are located.

You are in the fortunate position of being able to do the world a great service—the salvation of memory. It may mean your own. You do not wish to forget: none of us does. You are already beyond middle age. Doubtless life has lost much of its zest for you. Memory, sir, is the only solace for an honorable old age; there is no other recompense. If you will not do this great service for us, or for your friends already afflicted, will you not do it for yourself?



A flower-clock—but it keeps time at Inter-laken, Switzerland—in the Kurhaus gardens

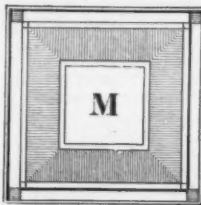


The tomb of Cecil Rhodes in Rhodesia. It was his request that a boulder be his headstone



A one-legged high jumper, Raymond Campbell, of the Jackson Boys' School, New Orleans, is fourteen years old, and he won the running high jump event at the meet of the Public School Athletic League against twenty-five competitors

# PLAYS AND PLAYERS



MR. WILLIAM FAVERSHAM used to be a matinee idol, with a bull terrier and at least a suggestion of the air of accurate clothes and ineradicable virility with which the matinee girl endows her notion of a Yale man. It is a rôle much sought after, but not without its disadvantages. The disadvantage is that ordinary men, jealous of one's beauty and ranking over the fact that no hordes of enamored nymphs surround them whenever they appear in public, get even in the only way they can by criticizing one's acting.

If Mr. Faversham were still a mere popular favorite, innate meanness of spirit would compel me to place a microscope over his impersonation of Don Ernesto and pick from that perfect cameo the deflections from the thin, hard line of absolute art. Mr. Faversham is now an actor-manager, however, and as such he goes to the trouble of producing an excellent English version of Echegaray's "El Gran Galeoto." It is not only a "classic"—something one is supposed to know about yet never sees—but enter-



Mr. Faversham in "The World and His Wife"

taining. And as I, like most of the present audiences, had never seen an Echegaray play in any of the various languages into which they have been translated, I hasten to state that not only does Mr. Faversham deserve our gratitude, but that his personal performance is vigorous, dignified, and satisfying.

"El Gran Galeoto," or "The World and His Wife," as the present version has it, sets forth the tragic results of scandalous gossip. Its main character, as the author makes Don Ernesto explain in the omitted prologue, does not appear on the stage and has no corporeal form. It is that intangible but tremendous power made up of endless "They says," scraps of things heard, read, carried from mouth to mouth—public opinion, in other words. Sometimes, as in the recent New York elections, this power is beneficent and a force which the politicians do not measure and never can measure—the people's silent conscience and sense of the fitness of things—reflects a Governor Hughes. And at other times, as in this Madrid household, this same invisible power poisons, wrecks, and murders with a force as cruel as the other was kind and as irresistible.

Young Don Ernesto was the friend, the son almost, of Don Julian and his wife, Doña Teodora. He lived at their house. His father had been his host's benefactor and Don Julian felt himself under a debt he never could fully repay. Nothing could have been more innocent than the relations of the wife and the friend, but scandal—that silent, sleepless intermediary—would not have it so. The town talked: the husband, in spite of his confidence in his friend and his determination not to believe him false, was forced to believe; in the end, after Don Julian had been mortally wounded in a duel, what had never been true actually was made to become true, and the devilish perversity of circumstance and the hypnotic effect of a universal belief shook even the faith of the helpless victims in themselves and drove them into each other's arms.

Here, obviously, is one of those rare universal themes which have little to do with local color or the adornments of stagecraft. It could be played on a board and understood equally well by a Turk or a Swede. Pavlov or Robinson would do as well as Don Ernesto and no amount of Belascoing would materially improve it.

Mr. Charles Frederick Niedlinger's adaptation is excellent. The prologue is omitted, a British Embassy attaché introduced, to act as a sort of good-humored interpreter of certain essentially Spanish traits, and Don Ernesto, doubtless better to suit Mr. Faversham's personality, has been toned down from a visionary playwright to a merely agreeable young man who

*A Spaniard, a Frenchman, and an Englishman Contribute to Our Entertainment*

By ARTHUR RUHL

might almost as well be a lawyer or a broker. Mr. H. Cooper Cliffe was the only member of the cast who suggested a Spaniard, and anything further from Madrid than the massive Britishism of Miss Julie Opp is difficult to conceive, yet one doubts if much that is essential was lost. A play which can bear transference to another language, and nearly thirty years after it was written hold an alien audience as this one does, is not a thing which any one interested in the theater can afford to miss.

Happy Mr. Maugham

MR. W. SOMERSET MAUGHAM seems to be one of those happy playwrights who can give the public just what they want without having anything to say. Most people can not write well or even entertainingly unless they have, or think they have, an idea, or are surcharged with some feeling for or conviction about life which is the natural outgrowth of their experience with it. Mr. Maugham has no ideas and nothing to say, but he is able to take all the properties which have grown dear and familiar to people who spend many of their evenings in the theater and arrange them in new and pleasant ways. He is to be envied.

"Lady Frederick" is a much better play than his "Jack Straw." It has graceful sentiment and a suggestion of real feeling, and the witty, reckless Irish heroine is lively and appealing. Lady Frederick's sentimental journey had been long and variegated, and although an extremely good sort at heart and quite nice, her reputation was rather terrific. Young Lord Mereston fell in love with her, and she could have had him with all his money, but in a very sportsmanlike way she invited him to her boudoir at ten o'clock in the morning and allowed him to hold her false "switches" and watch her construct her complexion for the day. The susceptible youth was cured. Whereupon Mr. Paradine Fouldes, the young man's bachelor uncle and a former suitor of Lady Frederick's, having reached an age when he could see through complexions, suggested that she come and help him adorn a neat but not gaudy little house in Park Lane. He intended to retire there, he said, and live on a few dried herbs, but, as Lady Frederick intimated, these would be prepared by a French cook, and so all ends as you like it.

As Lady Frederick, Miss Barrymore appears at her very best. There are instants of pathos which, in her apparent endeavor not to overact, she misses completely, and to the trembling penman of these lines she would often be much more entertaining if she could refrain from archly telegraphing to the audience every good thing long before it comes. But I doubt if the audience would agree in this. They are enchanted by Miss Barrymore's beauty, convinced that the thing she is going to say next is bound to be perfectly delightful, and they like to see that she thinks so, too—as fond parents listen to a precocious child.

I can not stay the hand which would toss at least one slight garland toward the Paradine Fouldes of Mr. Bruce McRae. Mr. McRae is one of the few illusions which survive from what was once a brilliant galaxy. They are hard to keep under the strain of continued inspection. Either the adored one is met on the street, or is miscast, or some perverse mood of the spectator breaks a spell which never forms again. It was with some trepidation, therefore, that I found the friend who had invited me to the performance leading me to a seat in the first row. But Mr. McRae survived even this test. Temperament, in so far as it means a sort of loose emotionalism, he seems to have little of. But he is such a fine figure of a man and so graciously combines dignity and good-humor, and, above all, without self-consciousness, speaks such excellent English, that it is difficult to imagine him actually distressing in any part. Hamlet, even, he would make at least a prince.

Of course, it is extremely immoral to permit such a personality in such a part. In real life Mr. Paradine Fouldes would be a self-indulgent, probably rather fat and flabby, old muffin. Through the lines, Mr. McRae describes a life which would produce some such result, and then makes Mr. Fouldes resemble a highly intelligent and agreeable Greek god. The influence on the minds of the young, susceptible, and unable to discriminate is disturbing to contemplate.

Mr. Sherlock Holmes Starts a Panic

IT IS certainly very rare that one can see together such a varied assortment of unrelated things as are offered in the "Samson" of Mr. Henry Bernstein, as played by Mr. William Gillette and his company.

In the first place, we have a French play, an effective enough theatrical machine in its native element, transferred into an English so ill-chosen and at times so cheap as not only to dissipate the original atmosphere, but even to change its personalities. In the next place, we have Mr. Gillette, hopelessly miscast in the part of a "strong" man, which he is no more suited to play than he is to lift thousand-pound dumb-bells

and catch cannon-balls on his chest. The simile is not so far-fetched as it may seem. Indeed, aside from extraordinary facial contortions, Mr. Gillette's principal means of suggesting the physical power and turbid passions of the self-made hero Brachard consists in continually clenching his right fist and twisting his right forearm about as if he were turning a door-knob that moved with difficulty or pushing upward a heavy weight. If you can picture Mr. Gillette—our tall, pale, inscrutable, quick-witted, laconic Sherlock Holmes and "Secret Service" telegraph operator—thrusting his face within an inch of the villain's and roaring: "If you don't do so and so, I'll break your bloody jaw!" you can get some notion of his inappropriateness in this curious play.

But Mr. Gillette is not the only false note. The performance consists of false notes. Mr. Arthur Byron plays a Parisian "society favorite" as though he were a villain in a tank melodrama. Mr. George Probert has the part of a gilded Parisian youth, a Marquis's son, the only excuse for whose impudence and depravity is his Gallic grace and insouciance. By wriggling his fingers and shifting his feet about in a haphazard way, Mr. Probert suggests that he may really have an inner notion of how the part should be



Mr. William Gillette as a Parisian "Samson"

played, but even a more gifted actor than he could do nothing against the handicap of his lines. The French is transferred into georgicohomese, and Max, amid all the Louis XVI furniture, becomes a sort of Candy Kid. And so on.

The play is a drama of modern business life set in the Parisian scene. The hero is a financier, who began life as a dock laborer and is now master of the Paris stock market. He is married to a young woman of noble birth whose parents practically sold him their daughter. He adores her and she despises him, and the action is precipitated by another man, an adventurer of her own class, who endeavors to seduce her. The great scene is that in which the hero, locking the villain in a room in the Hotel Ritz, brings about a panic through his business agents and has the satisfaction of seeing his enemy made penniless before his eyes. It is not without strong dramatic possibilities, but even here Mr. Bernstein's unfortunate tendency toward the false drama of noise and violence is too much for him, and for a space of five minutes, perhaps, before the curtain falls, we have the two men glaring into each other's eyes at a space of about two inches, waving their arms like windmills, both shrieking at the same time until neither is heard. Instead of being tremendous it is absurd.

As played in Paris, where, doubtless, the contrast between the crude, honest Brachard and the polished, decadent folks who were fawning and preying on him was clearly brought out, the piece may well have had a certain relation to local conditions and apparent truth. Here it had little relation to anything real and the characters little relation to each other. Miss Pauline Frederick was beautiful as a friend of the family, although if she had not piled her hair into a cone, extending a foot or two in a northeasterly direction from the top of her head, she might have looked just as much like Madame Récamier and a little less as though she were imitating that elongated cocoon style of head-dress affected by certain African tribes. Miss Constance Collier as the wife was also pleasing to behold; she spoke in a deep British contralto, and nobody could imagine for an instant that Miss Marie Wainwright as the Marquise was her mother. The only one really in the picture was Mr. Frederick de Belleville as the addle-pated gouty old dandy of a Marquis. Merely to watch the scrupulous epicureanism with which he arranged the divan pillows, preparatory to descending upon them, was worth a good deal.

It is interesting to see a play by the most talked-of playwright in Paris, and for the opportunity to do so the public, of course, should be duly grateful. The general obtuseness, however, with which this whole expensive production was worked out is astonishing.



# AS THEY LOOK ON FIFTH AVENUE

*Fashions of to-day as they are shown on New York's proudest thoroughfare*



A saloon that is popular with the Canal-Builders and their friends from the United States



A typical Canal Zone saloon—"Kirkhead's" at Empire



One of the several Chinese saloons in Empire that sell bottled "Pop" and "Fixed Bayonets"

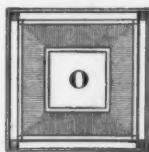
## THE SALOON IN OUR TOWN

One More Prize Winner in the Contest, of which Instalments Appeared in Collier's for June 27, August 22, September 12, October 3, October 10, and November 28

### THE UNBENDING OF THE CANAL-BUILDERS

The Jovial Resorts on the Isthmus of Panama  
Where Cincinnati Sandi, Ping Pong  
the Chinaman, and Mezel the  
Martinique Mulatto, Ladle  
Out Joy to the Diggers

By HOMER BRETT, Empire, Canal Zone



OUR Town is Empire, Canal Zone, or Emperador, Zona del Canal. Our population is ninety per cent adult male, and is as cosmopolitan as any community in the whole wide world can show. When

a little wandering circus happens to come to town, men of some fifty nationalities gather round to listen to the band, and to one not calloused by long residence the audience far surpasses in interest anything that the showmen can present.

Our saloons are many, varied, some of them unusual and even picturesque. In a double line they face along the railroad track, forming the most conspicuous feature of the landscape, which conspicuousness, on a notable occasion, drew from a very eminent personage a reference to "the somewhat too frequent beer saloons." First, there is Sandi's, which is nothing more nor less than a transplanted Spanish *Cantina* of the very best type. Sandi keeps the best and coldest of Cincinnati beer; his wife is busily present all day long; men buy their drinks quietly and depart in peace, but his business is comparatively very, very small. Next are the Pennsylvania and the American. These are primarily hotels, but the adjuncts of bars and bowling-alleys often seem completely to overshadow the original business, and when one casually refers to either one is supposed to mean the saloon and not the hostelry. Farther on a little host of small but willing soldiers stand up bravely for the cause. Ying Ling, Wun Hop, Ping Pong, and others like in names and nationality shove out all kinds of drink, from bottled "Pop" to "Fixed Bayonets," to all of the motley mob of tropical tramps, and rake in all kinds of money with the unchanging, unchangeable expression that the sons of the Celestial Kingdom wear. Mezel is a French mulatto from Martinique who will credit any white man—once, at least—who sells a world of red liquor at twenty-five cents per drink and has gotten reasonably rich in three years. The Kingston, the West Indian, the Bridgetown, all show the Stars and Stripes crossed with the Union Jack, and the reason of their being is the sixty cents a day plus board that negro laborers receive. The American Club and the New York Bar have similar longings for the white man's dollars and offer attractions differing only in degree.

Through the long, hot, tropical days our saloons simply manage to exist. Each open door yawns sleepily, showing no one within save the proprietor, some casual loungeur, and maybe a policeman. But when the shop whistle sounds its deep-toned signal that the longed-for hour of five o'clock has come, the carpenter checks his hammer in mid-air the painter drops his brush, over in the cut the ninety-ton Bucyrus shovels silence their cough and rattle, the track gang *Capitans* no longer



One of the unruly "joints." Its license has been revoked



Mezel Gustave's Empire saloon—once the most famous Zone resort



A negro saloon of Empire

shout, "Arriba" or "A Una," and Americans, English, Scotch, Spaniards, Italians, Greeks, Jamaicans, Barbadians, and Martiniques hurry to scramble up the steep side walls before the blasts begin. Then it is that our saloons spring into the fullness of their life and vigor. As the night comes on the crowds on the cantina porches thicken and begin to sing the songs of Spain. The lines before the long American bars fill up, and the ribald jest from Melbourne meets its fellows from the Whitechapel and the Bowery. Thick tongues mumble patriotic speeches in terms of the vilest obscenity, the heavy bets on the coming Sunday ball game are posted with the barkeep, sometimes short answer is followed by quick epithet and that by quicker blow, and then the Zone police interrupt the pleasure, for in a community so mixed a little breeze unchecked may soon become a storm. Outside, the negro Salvation Army bangs its drum and begs for coppers, nickles, or small silver, just as its other branches do in England or the States. The bowling-alleys rumble pleasantly, the pins fall clattering, billiard balls click as they kiss, the spickety money dances jingling over the sloppy counters and keeps the cash registers ringing out their merry tunes.

But, alas! in this part of Uncle Sam's domain we have no popular sovereignty. Empire has no aldermen nor councilmen nor ward bosses nor even wards, and so the law is heavy if even-handed, and a thing with which it is not well to trifle lightly. So closing time comes and the crowds break up. The Barbadians and the Martiniques go home to their dusky wives or paramours, sometimes to beat them, sometimes to kill them or the other man. Some wise, foolish one whispers the required word into the ear of a certain Chink and is forthwith softly led into an inner place where he can find the black smoke to waft him on his way to a brief sojourn in his fool's paradise. The Americans buy each a bottle of such size as he desires, and then, arm in arm in little clumps, go staggering up the long board-walks, stopping every few paces to sing in wondrous discords of Maggie or of Jessie dear, of when something or somebody comes sailing home across the ocean, to tell with much loud profanity and obscenity of what "I done and said," until a harsh voice from above calls out: "Break that up. These are married quarters up here." And then because they, though drunk, are still Americans and have left a little of the American respect for women, they are ashamed and sneak away silently to their bachelor quarters. There they drink the contents of the bottles they have bought, and whoop and yell and turn over the furniture and sing more songs.

The chief engineer, who here is the source of all things, says that in the Zone prohibition is impracticable. It may be. In the States some say that men will drink, and that therefore they must be surrounded in front, behind, and on all sides with legalized incitements, encouragements, and opportunities to drink, but I wonder if an earnest, serious-minded man stood for a while in front of the American saloons of Empire and listened to the things that he would hear, if he watched a bunch of twenty-year-old boys, well-soused, reel homeward in the night, and heard them try to sing, "Where Is My Wandering Boy Tonight?" I wonder what he would think?

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**Same Quality—Same Guarantee**

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**Everwear**  
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**and still retain the  
same high standard  
of quality.**

**Nothing Changed  
But the Price  
The Best Christmas Gift**

We were the first to give the American people the advantage of two conditions—two conditions which enabled us to reduce the price of EVERWEAR HOSE and at the same time retain the same high standard of quality.

1st—The price of cotton has recently been reduced—our yarn costs us a trifle less.

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By reducing the price of men's Cotton Hose from \$2.00 to \$1.50 a box of 6 pairs, we are saving you 50c. Besides, we feel certain this reduction will enable us to still further increase our present enormous business.

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We could go on and tell you just why these things are true. We could tell you of our four-ply, double-twist yarn, our modern facilities, our improved machinery, our thorough and expensive inspection, but what you really want to know—**must know**—"has EVERWEAR the quality, the wear, fit, style and comfort?"

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But the test—the most satisfactory test, is in the wearing. For remember, we take all the risk; our positive guarantee is your absolute protection. 6 pairs must wear 6 months. A new pair free for each pair that does not.

Order 6 pairs from your dealer today, or he will sell you a single pair for trial for 25c without the guarantee. If he hasn't them, fill out the coupon below, mail it to us and we'll send them express paid to any part of the United States.

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Will not wear through in six months. A special knitting process gives it extra strength and makes it soft, smooth and comfortable.

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Hardware, Tools and Supplies

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## The Song and the Savage

(Continued from page 21)

pened in a beer-garden on West Seventeenth Street. Father was sitting at a tin table with a friend, and the little orchestra, I suppose out of compliment to father, was playing me the very best it knew how. Two men stopped on their way out to listen, and it so happened that they stood quite near the table where father and his friend were drinking their beer.

"Some of this cheap music is really very pretty," one of the men said. But the other one, who looked very poor and shabby and had long hair, only smiled pitifully at his friend, and, taking his arm, led him through the door.

I thought father would feel terribly about it, but instead he only smiled and took another sip of beer, and then he told his friend all about the shabby man with the long hair.

"That's Ernest Hokelmann," he said. "He studied twenty years in Leipsic and Berlin and Vienna, and then wrote a grand opera that was produced for one night. The critics said it was technically a masterpiece, but it was never given again, because no one but the critics would go to see it, and they don't pay to get in. Now that little song of mine is certainly not a masterpiece, but it is probably being played to-night in nearly every town wherever they have music all over the world. And that is because it was written from the heart." And then father went on to tell his friend how he happened to write me on that cold December morning. "And so you see," he said, "that song was conceived in sorrow and born in sunshine, and that is why it makes people sad and happy, too, wherever it is played."

I SHALL always remember the evening father got my first royalties from Mr. Van Isenberg. It was in the early part of September, and he and mother were together in the sitting-room. Father read the letter and then smiled over at mother.

"It's all right," he said. "We can go to Berlin for the winter."

"Even if the new opera isn't a success?" mother asked.

"Yes," he said, "but the new opera will be a success. And when that is started, we are off for a long, long honeymoon."

Mother came over to father and stood behind his chair and put her cheek down against his, and thus they remained for a long time.

I AM sorry that they are going away, and I shall miss them greatly, but perhaps it is just as well, for Aileen Mooney and I, too, must soon be starting on our travels. Aileen and I are going "on the road," and I heard them say that we are to travel as far as San Francisco before we get back. The Savage has had a great rise lately and has been promoted to play the part of "The Lady of Longacre," and she is to sing me in the second act. I suppose I shall miss New York, too, but in a way I am not so very sorry to leave it, for I hear that it is rather a cruel, fickle sort of a place, and that it does not hesitate to turn to a new face and forget the old one that but yesterday it took to its heart. Of course, I know that at best my life is a short one, and that I must spend my old days on the dusty shelves of Mr. Van Isenberg's store on Twenty-ninth Street. But even knowing all that, I would not care to stay and hear the boys whistle the new song that has taken my place, and the hurdy-gurdies play it on the street and the ladies and the gentlemen applaud it in the gay restaurants. So, after all, it is much better that Aileen and I should go on our long journey, for, although we are famous everywhere and I have been played on every piano and by every band all over the country, the people will never know what father really meant until The Savage and I tell them.

\* \* \*

## The Woman Who Knows More Than the Wife

(Continued from page 17)

not bemoan, either publicly or privately, the chocolates or the novel.

Her married sister would forget, or never acknowledge, the real cause of the headache, and remember that the maid was annoying, John stubborn, or that she sewed on little Elizabeth's new frock.

In countless ways the business woman puts herself under a régime quite as strict as a physician might order, but she does it quite as a matter of course, a simple business expedient, and she does not talk about it. Neither does she think about it more than is necessary, for she has other matters of greater interest to occupy her attention.

### Skilful Handling of Sickness

WHEN she becomes really ill, she does not, as usually does the wife, drag herself around half-helpless but still asserting that she does not need a physician and meantime half enjoying the distinction of invalidism. She is perfectly aware that, while her employer might refrain from any expression of exasperation with his wife under similar circumstances, he can not be expected to prove a mine of sympathy in business. Therefore, she does what the wife would never dream of doing, asks for a leave of absence and gets it. When she returns she is herself again, with illness forgotten, but with one more strong bond of respect established between her and her employer. He may not, probably will not, draw any comparison between her and his wife—the cases are by convention too widely dissimilar—but the business woman has once again proved herself wiser than the wife.

If she neglects her dentistry once, she will not repeat the performance. She takes as good care of her complexion as does the society woman; her long, busy day keeps her face usually in repose, and the necessity for being fresh in the morning enforces the elimination of any excessive dissipation. As a consequence she scores again, for her sister of the "sheltered life" rarely realizes that the uniform exercise of brain and body is youth's best preservative.

The business woman could make cares of her responsibilities should she choose, but she knows that worry never yet accomplished anything except its projector's hindrance. She is meeting man in his own field, business, and she learns that a woman as well as a man can be young between thirty and sixty. She borrows his own weapons, using them in his service, it is true, but she herself is doubly bene-

fited. At the same time it is her "fitness," her serenity, her unflinching, matter-of-course cheerfulness, that make her a business associate who receives far more extended confidences than would be accorded a man in the same position.

A business integrity that considers inviolate private domestic confidences, made half-unintentionally, perhaps, but none the less taken out of that intimate inner circle of a man's life—is not such a development of mind an achievement to be proud of? The secretary regards herself as merely a receptacle so far as such information is concerned. She would be rather amazed, however, if the discussion of her own affairs in a similarly free manner were suggested. Undoubtedly the wife would be equally amazed.

For centuries woman has been, with comparatively few exceptions, a plaything or a drudge; overindulged in pleasure and idleness, or cursed with a burden whose weight few men can conceive. A system that places upon woman's shoulders three-quarters of the burden is inevitably degrading. A man receives credit for supporting his family even when the wife, by working early and late, contrives to turn his earnings into a value treble that of the original amount. The difference in the value of a barrel of flour as it is purchased and after it has been made into bread has been reckoned many times—but "the man," and not the woman, "supports the family." Nor is a woman's work done when an income has been stretched to its limit. If a money value could be placed upon her work as mother and wife—not that any one wishes to do such a thing—it would indeed be clear that the woman pulls the heaviest part of the load. That such a condition should carry with it its antithesis in the woman who is a drone and a rattlebrain is but natural.

### Bringing Brains to Matrimony

ONCE trained to a wider outlook, however, the business girl quietly sets aside the rulings that have governed her ancestors. If she resigns her business life for matrimony, she will bring to the new life the same ability that made her of value to her employer as an outside worker. She will be a better wife, if she is not crushed beneath a mountain of drudgery. Her mind, trained to grasp a situation in its entirety, refuses to find any suitability in the convention that exacts of a woman the duties of half a dozen different people simply because she loves some man well enough to be his wife and the mother of

WHAT more delightful gift, or what better time to give it! The full enjoyment of all music, for all time, in

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WHERE with all other instruments the player must rely for the correctness of the music upon faulty or incomplete methods of roll-marking, the ANGELUS performer now has the *Artistyle* system of expression characters to guide his playing.

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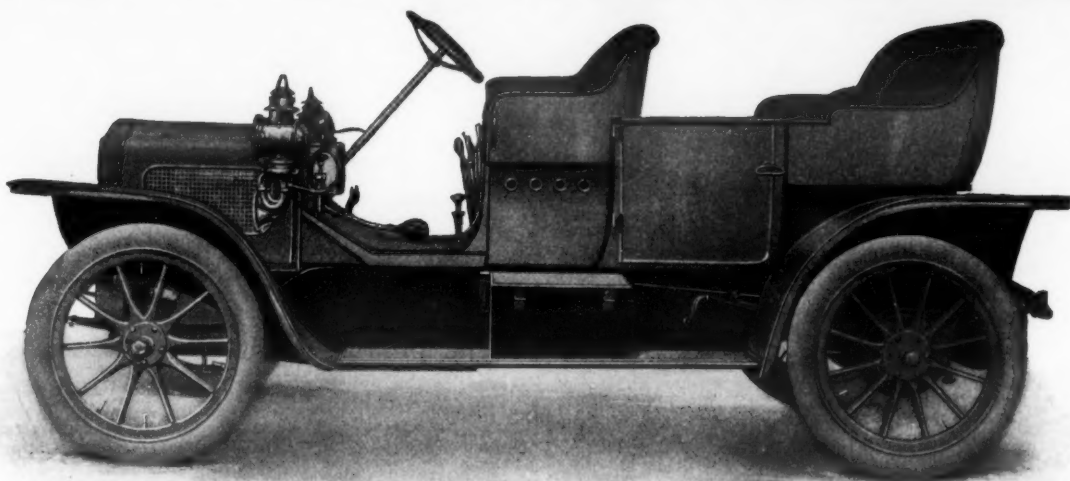
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The new \$2000 White car, known as our Model "O," has none of the attributes of the "cheap machine." It is simply a "smaller edition" of our \$4000 car. The new Model "O" is rated at 20 steam horse-power which means that it can do the work of gasoline cars rated at much higher figures. The wheel-base is 104 inches; the tires, both front and rear, are 32x3½ inches. The car is regularly fitted with a straight-line five-passenger body. The frame is of heat-treated pressed steel. The front axle is a one-piece forging of I-beam cross section.

The engine of the new car is fitted with the Joy type of valve mechanism, instead of the Stephenson type used in previous White models. As a result of this new construction, the engine is the most compact ever put into an automobile and it contains fewer parts, and is, therefore, simpler than any other automobile engine. Each of the two cylinders of the White engine is delivering power continuously, whereas each cylinder of a gasoline engine is delivering power only one-quarter of the time. Therefore, as regards continuous application of power, the two-cylinder White engine is equivalent to an eight-cylinder gasoline engine.

The nature of the steam engine is such that the engine of small power has all the desirable attributes of the engine of high power. In other words, as the weights of our small car and of our large car are proportionate to the power of their respective engines, the small car can do everything that our large car can do.

To summarize the features of our new Model "O" car—it is noiseless, odorless, smokeless and absolutely free from vibration. Owing to its smoothness of running, tires last twice as long on the White as on any other car of similar weight. All speeds from zero to maximum are obtained by throttle control alone. The speed of the car responds instantly to the throttle; the engine can never be stalled. The directions for driving are summed up in the phrase, "Just open the throttle and steer." It starts from the seat—"no cranking." It is the ideal moderate-priced machine. It is the best for the man who wishes to drive and take care of his own car. It is a result of our nine years of experience in building the White Steam Car—the only machine which finds a ready market in every portion of the globe.

Finally, we might point out that there are more White Steamers owned by the United States Government—in the War Department, the Navy Department and the Executive Department—than all other makes combined.

Write for circular giving full details of this car

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### HUMAN LIFE FOR OCTOBER, 1908

## The Problem of the Smoker

It is better to smoke in this world than in the next.

Most of us find that it is mighty hard work to secure a fine, full flavored, free smoking Havana cigar except at a high price.

There are some of us connected with **HUMAN LIFE** who have been smoking Morton R. Edwin's Panatela cigars and who have only been paying \$2.40 per hundred for them; and they are a mighty good smoke. Mr. Edwin says he is able to make this price as he manufactures the cigars himself and sells only for cash, and he finds that where he sells a man 100 of his cigars that he not only makes this man a customer for years, but this man recommends the cigar to many others who also become customers.

**HUMAN LIFE** readers will not get stuck if they order 100 of Mr. Edwin's cigars, and we recommend that they read his advertisement on our second inside cover page.

Read Mr. Edwin's adv. on page 31 of this issue

his children. She can be the efficient head of the house without doing its manifold drudgery. Whether she shall do anything outside of her home if it be expedient is a big question still—but only because of prejudice and convention. Whatever the individual settlement of the case, the woman's business training stands her in good stead.

It is not the slogan of the woman suffragists, militant or otherwise, that is working the change. It is the woman who steps quietly into the ranks and says: "I can do that work; give it to me." She gets it, and with it an experience different from any she has known. All the platform eloquence ever uttered is not half so effective as one quiet, self-controlled woman who does her work with ability.

The business woman has no illusions concerning the right to vote. The disadvantages she meets in business are not the sort that suffrage would affect. The impression that a woman's time is less valuable than a man's is difficult to efface. Furthermore, a new commodity in any line has usually to be introduced at a lower price than the standard article commands, even though it be in no way inferior. Women have not sprung full-panoplied into business, and the more efficient must for a time be injured by the others. And another serious handicap is that a woman is rarely a good judge of the value of her work. Time will adjust salaries as it does other values.

In no conceivable way can the "equal pay for equal work" cause be advanced more rapidly than it is being furthered by these women who are making of themselves a second pair of hands and a second brain for their employers. Moreover, they know that for the time they have been in business their progress has been remarkable. The very fact that women are given the business confidence they receive argues well for ultimate fairness, for the average man is inclined to meet courage and determination half-way.

Is it strange that such women as these—and there are many of them—should

form a constantly strengthening force in the business world, in the lives of business men, and ultimately in the affairs of the community at large? The effect of the change is incalculable, but there is no danger of its becoming demoralizing.

Aside from her influence in the life of the man for whom she works, the capable business woman has an incalculable effect upon the ambitions of the younger girls who are members of the same organization. The shyest little girl doing clerical work has her eye upon the trusted woman who is in the confidence of the firm, and she is taking notes on her as well as on the men of the company. Nor are her observations and ambitions necessarily in vain, for the fact that women marry and leave business regardless of their positions gives plenty of opportunity for the ambitious beginner to move up.

Certain it is that the business woman is working a tremendous change in the status of her sex. Her free companionship with men of ability, her enforced familiarity with the workings of the great outer world, the inadvertent revelation of the home life of the men she meets daily, and the ordering of her own life combine to give her a remarkable gage upon the world and its ways.

As matters now stand, the business woman is gaining a great advantage over the wife. She has opportunities for development undreamed of hitherto, and she could make mischief were she so inclined, but she has too many other things to do. She has little if any idea of the fact that she is a part of an evolution of a species so rapid that it amounts to revolution—she is working for her living, that is all.

And the wife? American men are fond of saying that their wives are the most indulged in Christendom. Doubtless they are. Also, the American man believes in the American woman, and with justice. How she will meet these rapidly changing conditions none can say, but it is well to reflect that the business woman and the wife are fundamentally of the same stuff, and that the interests of all are identical.

## An Anomaly in Fauna

"PHOENIX, ARIZONA, Nov. 16, 1908"

"EDITOR COLLIER'S WEEKLY:

"Sir—After reading your most commendable articles on the bubonic plague, I am prompted to write you these lines, though not without hesitation.

"Since rats are so closely allied with the plague, it has again occurred to me why it is that in the Salt River Valley of Arizona we are exempt from that common and most abominable pest, the rat?

"I thought perhaps the matter might be of some interest to you. I came here seven years ago from Nebraska (where there are plenty of rats). One of the first things I noticed was their absence. I questioned older residents, but could not get a satisfactory explanation.

"The question is all the more interesting when it is taken into consideration that our climate is one of the best in the world for animal existence. We have mice (they do entirely too well). It seems reasonable that a rat should prosper where a mouse does.

"In the hills and mountains is found a kind of wood rat (also a few in the valley), but as far as I have been able to learn the common rat is absent.

"Surely the pesty rat has had ample opportunity to intrude upon Arizona. Then why not? I wish the cause could be applied all the rats in the rest of the country, but I am getting entirely too visionary, so will halt.

"There is a great deal of heaven and hell on this earth; I like COLLIER'S, also 'The Ladies' Home Journal,' because these two publications are doing much to eliminate the hell. They are giving our country a higher standard of morals—the foundation of happiness, contentment, and permanence. I think our country is at a debt to you. Yours sincerely,

"RICHARD GEYLER."

## Canned Drama

(Continued from page 15)

picked up along the way till sometimes two score people are madly tumbling on behind, upsetting bicycles, baby carriages, fruit stands, climbing over walls, falling into ditches, apparently breaking their necks, only to rise and dash on. But the chase is always depicted in episodes. The crowd races past a certain point, then there is a twitch of sharp light on the screen and the picture is taken up elsewhere. Each episode of mad abandon is the result of careful consideration—like a woman's impulses! If the actors don't break their necks it is because they are not running so fast when the picture is taken as they seem to be when it is whirled through the projecting lantern.

And many of the marvelous trials that befall these characters are in reality but tricks of the camera. You might happen into a "studio" one day, as I did, to see an actor prone on his stomach wriggling across the floor. But the carpet would be a canvas painted to represent a wall, and over the actor's head, suspended from the ceiling, you would discover the camera. When that film is run through the projecting lantern, the audience will see a fugitive come to a high stone wall, scale it with marvelous, inexplicable ease, and from the summit look down in triumph at his baffled pursuers. The ingenuity of these moving-picture artists is endless. Recently I saw a horse and cart and driver roll head over heels down a cliff into the

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**The Pathfinder**  
THE NATIONAL NEWS REVIEW

sea, while the avenging husband stood gloating on the summit. And the entire episode was a "fake photograph" patched up in the studio. The picture shown with this article of a man with his leg cut off was part of a film made by trick. A cripple, a normal man, and a dummy were dressed and made up exactly alike. The well man fell down in the road, the camera was stopped while the dummy was substituted, the automobile ran over the dummy, then the cripple took the place of the dummy, and the doctor sewed the wooden leg upon him, whereupon the well man was again substituted, jumped up and ran off.

In the new machines, when speech is to accompany the action, the players talk or sing into the phonograph, not while in action, but separately. The picture and the voice record are synchronized by a secret process, and the talking machine is placed directly behind the screen when the picture is exhibited.

Thus the pictures are secured—by a combination of skilful mechanical manipulation of the camera and a carefully planned, if often rough and tumble, pantomime by human players. But why should the result, even if so much labor and expense go into the making, be potent to attract millions of people, why should it have become such a dangerous rival to vaudeville and other amusements of the masses, even before speech was added to it and operas and plays took their place on the screen?

### Childish but Elemental

AND the answer is, not because it costs only ten cents to see, though that is a partial reason, but chiefly because the result satisfies two elemental cravings of the human mind, the craving to look at pictures and the love of pantomime and knock-about farce, with a third satisfaction in the sight of anything done by machinery, the boy's glee at a toy.

There is something childish about this, of course. But there is something eternally childish, naive, about the popular mind always. And canned drama does not flourish on Broadway, but Fourteenth Street; it does not draw its patrons from the educated and wealthy, but from the masses. In a mechanical age, fittingly enough, canned drama has become the modern substitute for the traveling troupes of the Middle Ages who performed rough farces and pantomimes at fairs and in the market places.

There is a good bit of the child left in the best and wisest of us. Go yourself to some moving-picture theater, and, if you can shut your eyes and ears to the interpolated vaudeville and the "illustrated songs," you will find yourself having a good time. The songs are awful—sentimental ballads, usually, sung by a cracked soprano or a beery bass, while colored pictures are shown on the screen. A young man sits on a garden wall, his arm about a maiden's waist, while a yellow property moon shines down. He loved, but he moved away. In the next picture the forsaken one, all in white, pines by a cradle. Then the lover comes back. But it is too late. Grandpapa leads him down the back path to a grave by the garden wall:

"Now the moon don't shine so bright,  
For he's all alone to-night," etc.

But these songs are only a small part of the entertainment. The rest is canned drama. I went into a theater on Fourteenth Street, New York, the other evening, built exclusively for canned drama. It seats five hundred people, and it is generally filled at least a dozen times a day. A uniformed usher politely led me to one of the few vacant chairs. On my left were two sailors from a battleship. On my right was a line of men, sober and quiet, but very evidently of the extreme lower classes. Just in front was a young couple, the kind who have to do their courting on park benches or in tenement doorways. They were having a theater party for twenty cents. There were no children present. Everybody watched the screen intently, and laughter rose at the comic episodes just as at a regular theater.

"The Persistent Book Agent" was the most popular canned drama on this particular bill. The actor who played the title part must have been more or less of an acrobat. He was thrown out of carts, kicked downstairs, tossed roughly about. Finally he was seen approaching a man who sat fishing on the edge of a pond. The fisherman threw him into the water, book and all. He swam for a boat in which a woman was paddling about. A man close to me, voicing the thought of the audience, cried excitedly: "I'll bet, by gum, he tries to sell her the book!" The audience waited eagerly. Dripping, the book agent climbed into the boat, bowed politely, and proffered his book, which was certainly by that time not dry reading.

Canned drama has its criticism, and in

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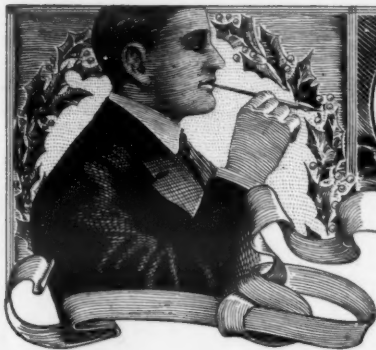
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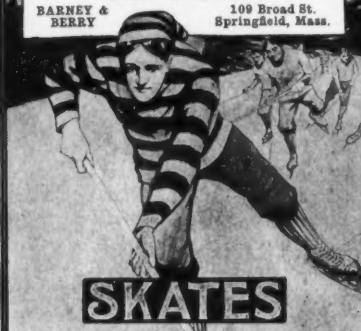
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its own magazine! Listen to this from the "Moving Picture World":

"'Father Gets into the Game' is excellent comedy by the Biograph Company. There is plenty of action and the scenes are realistic. The laughter it created all over the house at the Unique, on Fourteenth Street, was proof that the people appreciate clean comedy when it is well acted."

And this:

"'The Criminal's Daughter,' 'The Tickle Man' (one reel).—'The Criminal's Daughter' shows the usual frightful society pictures, and if ladies at a social event have ever assumed a sitting posture like the one shown in this film it must have been at the barmaids' ball or the scrubwoman's reception. The society hero goes to a restaurant where a large sign on the wall advertises 'kidney stew' at ten cents a plate. The 'comedy' is slapstick work of the very cheapest kind. Such productions do great harm to the moving-picture business."

The impressive lesson is that one by one the theaters which do not secure good films go to the wall. Even the canned-drama public has its standards.

But the new phonograph attachment has worked a greater reform still. The other day a New York moving-picture house bore this sign:

"SEE AND HEAR HARRY LAUDER

"Lincoln Square Theater Price, \$2;

"Our Price, 10 cents"

It certainly tempted me, and I entered. There was Harry, dancing on the screen, and in perfect time with his steps and mouth, from behind the screen, came the music and words of "We parted on the shore"—Harry's voice, metallic but mirthful. I went up to the Cameraphone's big plant, five stories high, on Eleventh Avenue, and found Mabel Hite and Mike Donlin performing into the phonograph and dancing in front of the camera. I looked at the list of attractions already offered: Eva Tanguay, James J. Morton, "Quo Vadis" (condensed to twenty minutes), Patrick Henry's oration, "The Corsican Brothers," "Ingomar," "The Mikado," "Pinafore," "The Chimes of Normandy," "besides elaborate productions of big Broadway successes in preparation." (And right here it must be said that if the playwrights do not get the copyright law amended they will find themselves suffering severe loss. Already certain plays have been hurt as theatrical properties by too many performances on the moving-picture screen.)

#### Genius Succumbs

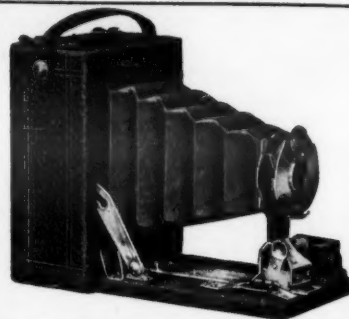
THE great ones of France have already succumbed to the golden lure. Rostand has written a play for moving pictures, an automobile pantomime with the scene laid on Olympus; and so have Capus, Sardou, Lavedan, Pierre Louys—he of "Aphrodite" fame. Bernhardt and Réjane have acted before the camera and talked into the phonograph. Zematello has sung. A long list of Italian operas, the plays, "Don Juan," "Don Quixote," and "Rip van Winkle"—oddly this was put on by a French firm before any American thought of it—and scores more are available. Moving pictures have even been used in Paris in a performance of the "Götterdämmerung" to depict the fall of Valhalla. An English firm deals exclusively with educational subjects, clinical pictures for medical schools, geographical illustrations from all over the world for general use, even pictures for Sunday-schools. A Scandinavian firm has pictured a real bear hunt, one of the most remarkable camera feats on record. It is not beyond the bounds of possibility that our own Theodore may be seen a year from now engaged with a fierce African lion hand to hand, for the edification of audiences throughout the land. Such films as these are setting a high standard, both for the public and all the manufacturers; even those firms which do not use the talking attachment are now devoting part of their energies to staging real plays in pantomime.

The result is apparent in every picture theater. The successful houses are those which have the best films, and the best films are already frequently educational in nature, or else dependent for their popularity on the cleverness of their dramatic construction or the fact that they reproduce a famous original. Moving-picture audiences reject certain films exactly as Broadway audiences reject certain plays—by staying away.

Canned drama is regulating itself. It is moving up. It will, unfortunately, inevitably continue to be a menace to the eyes. But its menace to the morals is lessening every day.

And it must always be born in mind that even if the canned drama has these past few seasons drawn many patrons away

For that boy of yours—  
For that girl of yours—  
For any one of your family—



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Pat. June 9, 1909

### Phoenix Muffler

as the recognized regulator of every correct outdoor costume. Any occasion where protection ought to be given—sleighting, coasting, skating, motorcycling, calling, shopping—a Phoenix Muffler affords just the protection demanded and imparts a note of smart style to the appearance.

Phoenix Mufflers are knit from the finest silk-finished yarns, pure silk and Australian wool in all colors and sizes for men, women and children. The patent fastener in front snaps the muffler on and off in an instant and holds it up trim and snug about the throat, giving that cozy appearance so popular with outdoor wraps.

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**50c**

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Phoenix Knitting Works  
220 So. Broadway  
Milwaukee, Wis.

Pat. June 9, 1909

Ask your dealer for Phoenix Silk-finish Sox, too. 3 pair \$1, warranted 3 mos. against holes. A clinging, silk-like sock with exclusive style features and wearing qualities for discriminating men. Sample box by mail \$1. All fashionable colors.

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The glass bottle is made to slip out of its case so it can be wholly immersed in boiling water (sterilized) after being used.

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2118 Allegheny Ave., Philadelphia, Pa.

from vaudeville and cheap melodrama, the vast majority of its patrons, at least in the larger cities, come from still lower classes, who, as a rule, never enter a theater. Some millions of Americans to-day are watching these twitching, blinking pictures unroll on the screen their pantomimic farces or talk and sing their metallic dialogue with almost the naïve enthusiasm of a boy at his first play. They are getting their first taste of dramatic representation. It is not "debasement of standards," for they have no standards. It is not hurting them. Doubtless, as times grow better, there will be a falling off in the number of moving-picture shows. But their number will remain enormous for a long while yet, for the appeal of canned drama is primarily to the primitive populace—and the primitive populace we have always with us. If that is unfortunate, then so is canned drama. But the one is no less inevitable than the other.

## The Tercentenary of John Milton's Birth

IT IS just three hundred years ago—on the 9th of December, 1608—that John Milton was born in Bread Street, which runs off from Cheapside, and which was almost wholly destroyed by the fire that swept out of London the last vestiges of the Great Plague in the autumn of 1666.

In anticipation of this tercentenary, an exhibition was held last July at Christ's College, Cambridge, Milton's *alma mater*, where the best-known portraits of Milton might be seen in common display with rare editions of his poetical and political works. At this time, too, his "Comus" was presented by undergraduates of the university. The same pastoral, or "mask," received outdoor performance at Chicago the next month. America does her further share by the Grolier Club's exhibition of Milton portraits—a far larger number than were collected at Cambridge—and by festal observance under the auspices of the Massachusetts Historical Society. The British celebrations are to include addresses by eminent men of letters at various places of the kingdom and public performances of the Miltonic drama, "Samson Agonistes."

Milton's birth in Bread Street has already been mentioned. His death occurred on the 8th of November, 1674, at a house in Artillery Walk, Bunhill Fields, whither he went to reside soon after his third marriage—at the church of St. Mary Aldermary—to Elizabeth Minshull, "a genteel person, a peaceful and agreeable woman." This match he contracted eleven years before his death and about six after the decease of his second wife, Catherine Woodcock, to whom he plighted troth in the church of St. Mary Aldermary, and who lies at rest under the flagstones of St. Margaret's, at Westminster, together with her infant child.

### The Love and Wrath of a Poet

AT THE age of thirty-four the stern, idealistic Puritan, all principles and visions, on the occasion of a journey to Oxfordshire, fell in love with a gay, lightsome little Royalist maiden of seventeen: "He in a month's time courted, married, and brought home to his house in London a wife from Forest Hill, lying between Hinton and Oxford, named Mary, the daughter of Mister Powell of that place, gent." Married in haste, both repented in a hurry: "She had for a month, or thereabouts, led a philosophical life—after having been used to a great house and much company and joviality"—when she suddenly departed from London and rejoined her family. The angry husband, at all times a pertinacious disputant, hurled after the recalcitrant Mary his famous "Tractate on the Doctrine and Discipline of Divorce," as just cause and sufficient reason for which legal sort of separation he mentioned, though not in the modern terms, incompatibility of temper; he inveighed against "the superstitious and impossible performance of an ill-driven bargain" between "two incoherent and uncombining dispositions . . . two carcasses chained unnaturally together," despite "a powerful reluctance and recoil of nature on either side, blasting all the content of their mutual society." After two years she came back repentant, and behaved as dutifully as she could. In the course of time she bore him three daughters. The two youngest of these—the eldest was almost illiterate—were compelled to read aloud to him, after he fell blind, in five or six languages which they did not understand, sometimes also to get up in the middle of

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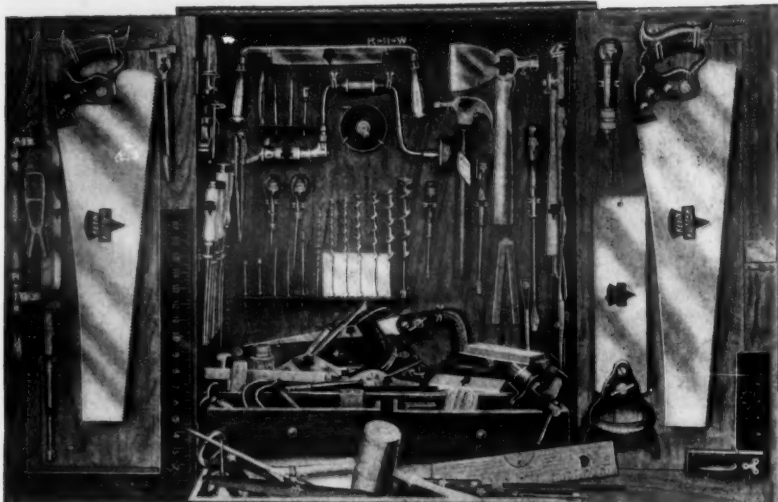
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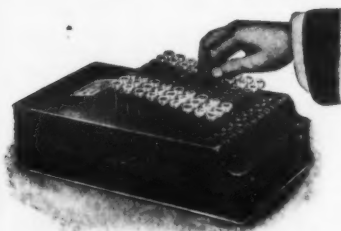
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the night when Milton wished to dictate his poetic inspirations.

His supreme achievement, "Paradise Lost," first left the poet's hands in its complete form while he and his family were avoiding the Great Plague of 1665 by their retirement from Bunhill Fields to the village of Chalfont St. Giles, in Buckinghamshire. There his friend, the literary Quaker Ellwood, had taken a cottage for him, and there, some time after Milton had settled down, Ellwood paid him a visit. "After some discourse had passed between us," thus writes the Quaker, "he called for a manuscript of his, which, being brought, he delivered to me, bidding me take it home with me and read it at my leisure, and, when I had so done, return it to him with my judgment thereon. . . . When I returned him his book, with due acknowledgment of the favor he had done me in communicating it to me, he asked me how I liked it and what I thought of it, which I modestly but freely told him. And after some further discourse about it, I pleasantly said to him: 'Thou has said much here of Paradise Lost, but what hast thou to say of Paradise Found?' This undoubtedly was the hint upon which Milton afterward composed "Paradise Regained," his latest and—as himself, at least, believed—his greatest work.

The suggestion of another, though much briefer poem, namely, "Lycidas," came to him through the death of an erstwhile college companion, Edward King, that perished in a shipwreck.

"Who would not sing for Lycidas? He knew  
Himself to sing, and build the lofty rhyme.  
He must not float upon his watery bier  
Unwept, and welter to the parching wind  
Without the meed of some melodious tear."

At Cambridge, by the way, John Milton earned the nickname of "The Lady," from his good looks and impeccable character. His own decease took place three years after the publication of "Paradise Regained" and after twenty-two years of total blindness—whose symptoms were already assailing him in 1649, the date of his appointment as translator of Latin, or "Latin Secretary," to the Commonwealth's Council of State, a place he held for eleven years, until ousted upon the restoration of the Stuarts under Charles II. The dust of John Milton reposes at London, in the church of St. Giles, Cripplegate.

### Chicago's Outdoor Sculpture

(Concluded from page 18)

in the views; enough of perennial planting to give appropriate background to the figures, and yet not enough of vastness and wildness to make these works seem lost. On a little rise of ground, with a background of trees and shrubbery clothed in its autumn red, stands "The Miner," by Charles J. Mulligan. The big-muscled man, half-clad, carrying dinner-pail and pick, stoops to kiss his little daughter after the day's toil.

On the lawn, at the side of the path, Leonard Crunelle's roguish "Boy and Hen" are seemingly caught in the midst of an afternoon's frolic, the hen struggling in the youngster's arms. The same sculptor's "Frog Boy," a little farther on, stoops in the rivulet where it falls over the rocks to join the quiet stream below, and pipes to the frog, poised on the other side of a small basin. On the bank of the stream is his "Youthful Bather."

Following the stream to its source, the same sculptor's "Fisher Boy" fountain occupies a place so admirably suited to its character that one must hope the Ferguson bequest or the park board will give it a permanent place in its nook, with the bronze "Panther and Cubs" of Edward Kemeys, prone on the ground beside it, ever on guard.

The path leads finally across a rustic bridge where "Lincoln, the Rail-Splitter," gaunt and shirt-sleeved, with ax on his shoulder, stands in among some tall trees at the juncture of two paths.

The lessons of the exhibit and the ideas of those who planned it are made more impressive by comparison, for this park contains several of the rigid, frock-coated figures and prancing bronze steeds that might well envy the welcome which nature and the children give to the "Fairy Fountain," the "Frog Boy," the "Fisher Boy," and other fit denizens of the woods and vales.

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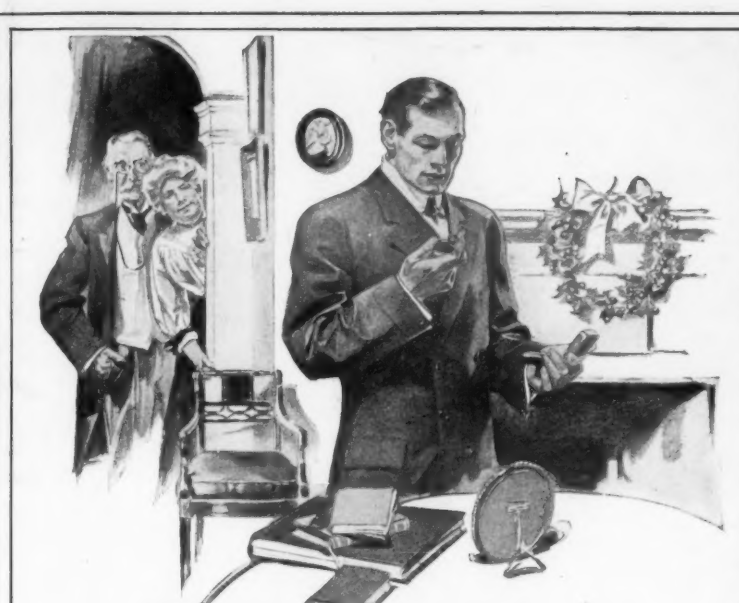
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